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WHERE NEXT FOR STEVE AND BRUCE?

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IN HER OWN WORDS!

PORNO FOR PYROS
WELL FIRED UP!

BON JOVI
POST SEATTLE BLUES?

ANNIHILATOR
DEATH TO FALSE METAL!

KISS
FANCY A THREESOME?

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METAL WORKS
Judas Priest
73 · 93

METAL WORKS 73 - 93 THE VIDEO

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Phil Alexander, Raw Magazine

90 Minutes of pure **JUDAS PRIEST** mayhem'... packed with rare and unseen footage, historic live performances, vintage TV appearances, video clips, interviews, devastatingly frank narrative and total access to the Priest archives.

THE FIRST AND DEFINITIVE STORY OF JUDAS PRIEST ON VIDEO

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32 CLASSIC 'PRIEST TRACKS'

FROM

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REMASTERED BY JUDAS PRIEST AND TOM ALLOM

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METAL HAMMER THE WORD IS....

Greetings Earthlings! Is it my warped brain at work here or is the whole Metal scene a bit tame at the moment? What I mean is, nobody seems to be talking Metal. All you seem to read about in the press at the moment is this pathetic 'Riot Grrrl' thing. How on earth can a bunch of talentless misandrists be commanding this much attention? It wouldn't be so bad if the whole movement weren't so poorly thought-out. It's got to the point where 'Women Only' gigs are deemed acceptable. This is obscene! It's tantamount to holding 'White People Only' shows. Forget money, *separatism* is the root of all evil. But hey, here I am talking about it, so furthering the media hype.

The point is that Metal, for all its sins (misogyny included, I regret to say), has lost the thread somewhere down the line. We even had to adopt Grunge to keep the cutting edge. Or is it closer to the truth to suggest that there is little in Metal to provide the hormone-charged teen rebellion rush of days gone by? With the exception of Death Metal, which sounds bloody awful to the entire world except Death Metal fans, there is hardly anything to shock parental sensibilities. It's hardly surprising given that fans of Deep Purple, Black Sabbath and Led Zeppelin 20 years ago could well be *your* parents, so anything loud and raucous is hardly going to be shocking - particularly when top bands like Monster Magnet prefer to look backwards rather than forwards.

Come on world, let's have a bit more excitement, eh?

Andy Bradshaw
Assistant Editor

THE CHARTS IN FIFTEEN LINES

SINGLES
1. AEROSMITH - Livin' On The Edge (Geffen)
2. AC/DC - Dirty Deeds Done Dirt Cheap (WEA)
3. EXTREME - Tragic Comic (A&M)
4. THE QUIREBOYS - Brother Louie (Parlophone)
5. SCREAMING TREES - Nearly Lost You (Epic)

ALBUMS
1. IRON MAIDEN - A Real Live One (EMI)
2. VAN HALEN - Live Right Here Right Now (WEA)
3. AEROSMITH - Get A Grip (Geffen)
4. POISON - Native Tongue (Capitol)
5. THE QUIREBOYS - Bitter Sweet & Twisted (Parlophone)

VIDEOS
1. QUEENSRYCHE - Building Empires (PMI)
2. FAITH NO MORE - Video Croissant (Polygram)
3. THE CULT - Pure Cult (Beggars Banquet)
4. JOE SATRIANI - The Satch Tapes (SMV)
5. THE QUIREBOYS - Bitter Sweet & Live (PMI)

Research carried out through independent Rock shops.

According to somebody who's been working for GUNS N'ROSES on the road recently, Axl Rose's eccentricities have reached unbelievable proportions. How so? Well, every band has roadies hired for specific purposes, like bass, guitar, vocal and drum technicians, right? Nothing odd about that. But Axl has a specialist roadie who sits at the side of the stage at GN'R gigs with a hairdryer in his hand, waiting for the vocalist to take a break, so that he can blow-dry his balls! Apparently, Axl gets so sweaty in those ever-so-tight cycling shorts that he ends up with a nasty damp patch around the groin area...

Here's a band with their heads screwed on and tongues firmly embedded in their cheeks. New Jersey natives DOG EAT DOG, who have just signed to Roadrunner, will be releasing their debut EP in the near future. The title? 'Warrant'... Jani Laine is said to be un-amused by this sarcastic bit of role reversal, particularly as Dog Eat Dog couldn't be further from Warrant's style of crotch-swelling Metal.

In fact, it could be a case of 'Dog Eat Dog Eat Warrant' considering that Warrant's 'Dog Eat Dog' album succeeded in doing nothing but send them further down the road to obscurity.

5 PEOPLE WHO WOULD LOOK PARTICULARLY FETCHING IN A FRENCH MAID'S OUTFIT...

1. Pig Champion (Poison Idea)
2. Lemmy (Motorhead)
3. Henry Rollins
4. Gene Simmons (Kiss)
5. Glen Benton (Deicide)

MOTORMOUTH

"I don't want to talk about that tattooed, bald-headed ponce."
(Glen Tipton - Judas Preist)

"I suffer badly from homophobia."
(Mark 'Rich' Richardson, Little Angels)

"I know a lot of people worry when a musician smashes up his guitar but, believe me, it's always a guitar we hate!"
(Richie Sambora)

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MAY

Cover:
Iron Maiden

STORIES AND INTERVIEWS

HARD FAX
Is the Ozzy/Sabbath reunion ever really going to take place? Hard Fax reveals that it may not. Also, do Bang Tango still have the bang? We speak to the band about their new album, 'Shed'. All this and much, much more!.....6

KISS
Nearly as keenly awaited as the next instalment in the Gold Blend adverts, Kiss are releasing 'Alive III'. Gene Simmons and Paul Stanley even let their two lesser members speak! Intrigued? Then read on.....12

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Is Heavy Metal making an unexpected comeback? Annihilator seem to think so with an album that is either a blast from the past or a suture for the future!.....16

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Mummy, can I go to the Foundations Forum in Los Angeles this year? Yes, of course you can darling, those wonderful people from METAL HAMMER (Hurrah!) have worked out a way for me to pay for it without selling myself into the white slave trade! 18

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Who'd have thought that a consumer mag like this could fit in a page made of pure concrete? Well, if anyone could do it, METAL HAMMER (Hurrah! Hurrah!) could! 19

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First among less-than-equals as ever, METAL HAMMER (Hurrah! x 3) brings you the latest from the greatest of Metal's bands currently creating new sonic masterpieces, including Mr. Big..... 24

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They must be pretty damned heavy or they wouldn't have such a bizarre name, would they?..... 26

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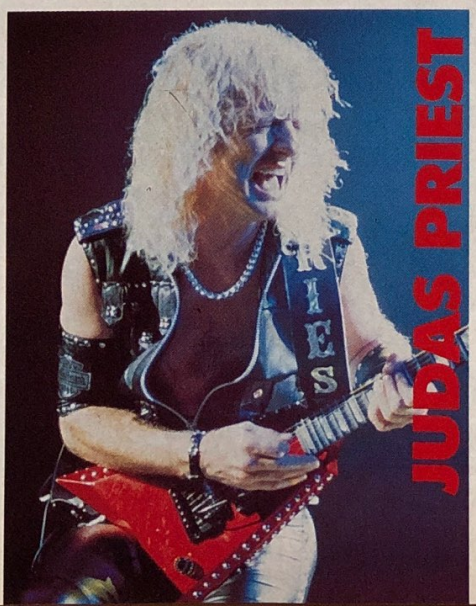

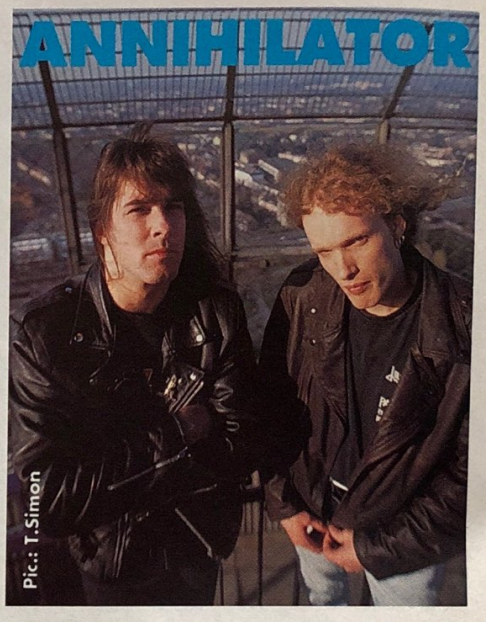

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Lest there be any doubt who brings you the best in the field of Metal from the crypts of human torture, Roadrunner land themselves four pages in the world's most modest magazine, METAL HAMMER (Hurrah! x the weight of Pig

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POISON IDEA
Pig Champion (Hurrah! x the weight of Metal Hammer) and his crew are firm faves in these here parts. You only have to mention their name and the cry goes up, 'Poison Idea for Donington!'.
We love 'em and so should you! 94

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Steven Tyler opens his mouth and the world listens. It would be difficult not to really, for fear of being swallowed!..... 98

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DEF LEPPARD

IRON MAIDEN

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HARD FAX

SABBATH REUNITE WITHOUT OZZY!!

In a bizarre turn of events, it transpires that the great BLACK SABBATH reunion is not what it seems. Whilst everyone assumes that Ozzy is returning to the greatest Black Metal band in Rock'n'Roll history, this is *not* the case, at least not yet. But there *is* still a reunion.

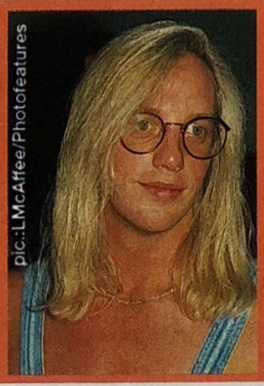
We have learned from a highly reliable source that former Sabbath singer TONY MARTIN is currently working with Tony Iommi on material for the next Sabbath album, tentatively scheduled for a Spring '94 release. There is also talk of him fronting the band for Sabbath's next UK tour, which has been confirmed for December of this year.

So what of Ozzy? Well, it seems there are certain 'legal aspects' preventing the Oz from returning to Sabbath at the moment. As we understand it, the band's contract with IRS - which doesn't include Ozzy - will not be fulfilled until next year. So, as we see it, Sabbath have one more album to record to see their contract out before commencing a new deal with Ozzy. Hence the re-recruitment of Martin for, we assume, just this one album.

As for the highly-tipped Sabbath appearance at the Monsters Of Rock Festival at Castle Donington this year, this now seems most unlikely.

...AND DIO REFORM

Continuing the great 'musical chairs' game that Sabbath appear to be playing at the moment, RONNIE JAMES DIO has reformed DIO, the band who made a brief impact in 1984 with their 'Holy Diver' album, after Ronnie's tempestuous departure from Sabbath. The following four albums created considerably less waves and, after 1990's 'Lock Up The Wolves', the band was dissolved. Now, after his *second* break-up from Sabbath (this is getting ridiculous), Ronnie has decided to start Dio from scratch. According to sources in Germany, the band will be playing some German gigs in the Summer with an album to follow in the Autumn on Phonogram.



STOP PRESS!

WARRANT OUT FOR LANE!

Continuing our story on page three, it turns out that JANI LAINE has, in fact, left WARRANT 'to pursue other musical interests.' The rest of the band are currently seeking a replacement. Shouldn't be too difficult.

ACCEPT have decided on a rhythm guitarist for their ever-looming European tour. The lucky man is Arjen Lucassen, who used to play with Dutch Metal band, Vengeance.

METALLICA are opening their own merchandising shop in New York. The establishment is called 'Metallishop', so you know where to go next time you're in the Big Apple.

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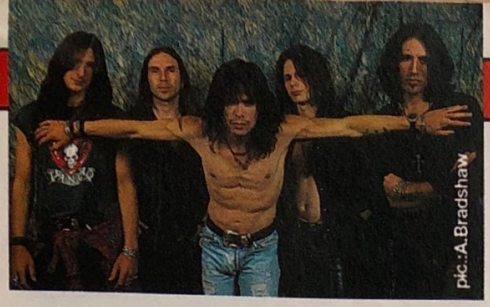

pic.:A.Bradshaw

TANGO IN THE SHED

BANG TANGO will be releasing their third studio album, 'Shed', on MCA in June. The unique LA quintet have teamed up with Howard Benson again, the producer who worked with them on their 'Psycho Café' debut album of 1989. Vocalist Joe Leste is, naturally, very enthusiastic about the new platter.

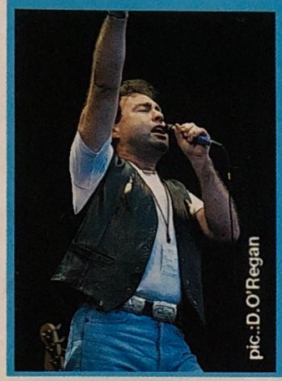
"It's much more diverse than, say, 'Dancin' On Coals' (1991), which was much too slick really. Some tracks are heavy, but then there are some which are real mellow and some that are funky. It's a real jamboree bag.

"There are two songs from the album that went down particularly well on tour last year, and that I'm very proud of. They're called 'New Generation' and 'The Hell I Gave'."

What of the title 'Shed'? Is this some reference to strange goings-on in wooden huts?

"No no! It's supposed to mean *shed* as in *shedding* skin! The album sleeve will feature a snake shedding its skin, which is supposed to represent Bang Tango entering a new phase in our career."

In the meantime, the band will be bringing their shed to the UK in late June for the first leg of a world tour. Bring your pitchforks and hoes with you!


pic.:D.O'Regan

RODGERS ON THE TROT

If you were wondering what happened to legendary British vocalist PAUL RODGERS after the demise of The Law, wonder no more. Although we don't have any concrete news of any sort of album from the Bad Company warbler, it turns out that he's about to set foot on the road in the States with an all-star line-up that includes RUDY SARZO and Journey's NEAL SCHON. We presume this is merely an informal jamming exercise, rather than the start of a new band! Bad Journey? Nah!

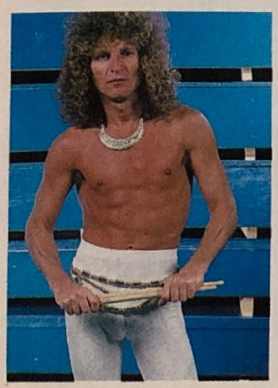
• The departure of bassist Tim Paul from the ranks of GRUNTRUCK in March comes as no surprise. On the Seattle band's recent UK tour with Pantera, the faint smell of discord wafted through the air, with talks of a division in the band. After returning to Seattle in February, matters came to a head and it was agreed that Tim should leave. His replacement is Alex Skibbald, erstwhile bass- player for seminal Hardcore outfit, The Accused, from which Gruntruck's guitarist, Tom Niemeyer, also originated.

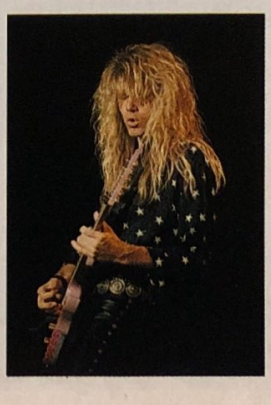
MUCH ADO ABOUT FRANKFURT

The Frankfurt Music Fair is one of the select music conferences that take place annually around the world. As such, it attracts a multitude of musicians who gather at this musical rendezvous to catch up on the latest happenings in the business, meet other musicians and generally tinker about on the vast array of equipment displayed there. This year's fair was as eventful as ever.

One interesting observation was that legendary drummer, TOMMY ALDRIDGE, was seen chatting animatedly to ADRIAN VANDENBURG, RUDY SARZO (see Paul Rodgers story) and JAMES CHRISTIAN (ex-vocalist for House Of Lords). The reason? The four are starting a new band together. Although they don't yet have a name, the line-up have already started recording demos based on good vibes from Polydor Germany and Holland.

Meanwhile, in another corner of the Music Fair, DWEEZIL and AHMET ZAPPA were having a fine ol' knees-up with Motörhead's PHIL CAMPBELL, Saxon's PAUL QUINN and JOHN and TOMMY McMANUS from MAMA'S BOYS. Onlookers were treated to a rare version of Stevie Wonder's 'Superstition', which Ahmet apologised for afterwards by describing it as "...the worst version ever heard". Brother Dweezil apparently looked somewhat "waspish", according to drummer Tommy McManus, so the ensemble drove straight into a riotous cover of Motörhead's 'Ace Of Spades' before Dweezil had a chance to get into a *real* tantrum. Ah musicians! Such temperamental beasts!





THE SEEDS OF DISCONTENT

How sad that one of the few British bands with the audacity to stride out with their own inimitable sound have had to split up due to apathy on their record company's part. The break-up of the ATOM SEED is not a good sign for British Rock.

The band's career spanned four years, the first two "...very positive" as they toured extensively and released their 'Get In Line' debut album. But the last two, as part of London Records' roster, they describe as "...a constant struggle".

The record company refused to release their second album and, after attempting to release and distribute the album themselves, the band decided to call it a day. The individual members, however, intend to work on new musical projects in the future.

We, at Metal Hammer, wish them luck in a business that continues to ignore the talent under its very nose.

• Guitarist ROSS 'THE BOSS' FRIEDMAN, who sensibly left Manowar in 1988, has a new band called 'HEYDAY'. Ross played with Seventies cult band, The Dictators, as well as Handsome Dick Manitoba's Wild Kingdom for their 1990 album, '...And You?'. Heyday are described as possessing "...a passionate and bruising, riff-laden, sound."

• GARY MOORE has apparently grown tired of playing the Blues, *already*. In a move that can only be described as pretentious, Gazza, who used to be one of Metal's leading lights as a guitarist has now decided to make a Soul album. Whatever next? Opera? Classical? Jazz?

• DEF LEPPARD have announced their only UK-Date this year at the Don Valley Stadium in Sheffield on June 6th. They will be supported by TERRORVISION, UGLY KID JOE and THUNDER.

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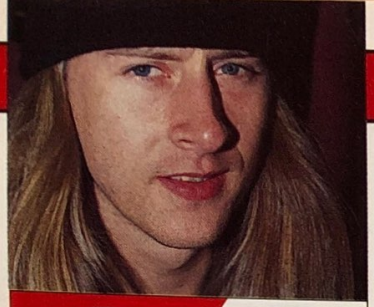


Q A

JERRY CANTRELL ALICE IN CHAINS

Do you have any phobias?
Fistaphobia, shlongaphobia

Hobbies?
Fishing, picking up chicks... same thing, same bait... worm.

What animals do you have, and what do you think about people's general attitude towards animals?
I have two oscars. I think all people, with time, can develop loving sexual relationships with animals.

If you hadn't become a musician, what would you have become instead?
Roto-rooter man.

When was the last time you wore a suit? Would you wear a suit in court?
When I was a model in high school for a tuxedo shop. No, I'd wear something more frilly and frothy.

What's your favourite swear word?
'I don't like'!

What do you read in the toilet?
Shit spots on the paper.

If you were offered the chance to play any part in any famous movie, would part would you choose?
The big black dildo in 'The Best Of Ginger Lynn'.

If you could swap lives with anybody in the world, who would it be, and why?
Dolly Parton, so I could have real big, big, big titties.

What are your views on the afterlife?
I hope there is one, but I doubt it.

If you were an estate agent trying to sell the earth to a bunch of aliens, how would you sell it?
Dig it or fuck off!

What person in the whole world do you hate most?
Myself, when it's... you know, *that* time of the month.

What is you earliest/most vivid childhood memory?
The girl next door touching my little bald peter in a closet.

GUNS N'NOSES FOR SLAUGHTER?

Rumours have been circulating recently that a member of SLAUGHTER has been involved in cocaine trafficking and has subsequently been arrested. Budd Carr, Slaughter's manager, would like to set the record straight.

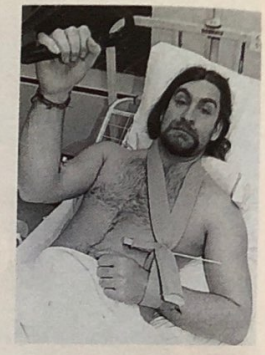
Carr acknowledges that guitarist TIM KELLY was arrested and released on bail on 4th February this year on a federal indictment for a single drug transaction. The incident in question actually took place in *1987* when Slaughter's tour manager, Scott Cadwallader, was also implicated. He joined the band as tour manager in 1989.

"This alleged activity preceded the formation of the band by at least two years," emphasises Carr. "Since its inception, Slaughter has been consistent with its anti-drug message and involvement in numerous anti-drug projects, as well as supporting educational resource projects.

"Tim Kelly has been a vital member of the band since 1989 and the other three band members and I will stand behind him and offer our support through any difficulties that he may be going through at this time."

Meanwhile, Slaughter have started work on their new album, the follow-up to last year's 'Wild Life', which achieved platinum status.

TELECOM SLAM CANCER!



CARL STOKES, who is still in hospital after an unforeseen meeting with British Telecom in March, spoke to MH recently about the accident that's rendered him unable to play with his band, CANCER, on their European tour.

"I don't remember much. I was just out buzzing about on my motorbike, went round a corner and there was this British Telecom van. The next thing I knew, I was in hospital covered in tubes. I've cracked my wrist and broken a few bones, including my leg and shoulder blade. My shoulder now sticks up an inch under my skin! What I hate most is lying here doing nothing. I'm so bored!"

Monolith's Nick Barker (who, incidentally, is Carl's old drum roadie) is standing in for the injured party throughout Cancer's European tour, but the broken one will be back in time for their American jaunt.

COLOURFUL PREACHERS FOR PHOENIX

LIVING COLOUR and THE MANIC STREET PREACHERS are the latest two bands to be confirmed for the Phoenix Festival in July. Both will appear on the last day, Sunday July 18th, along with The Black Crowes and Dinosaur Jr.

FAST EDDIE MOTORS BACK

Original Motörhead guitarist and co-founder of Fastway, 'FAST' EDDIE CLARKE, releases his first solo album at the end of April. The only snag is that the album, 'It Ain't Over Till It's Over' is only available in Germany, on Musical Tragedy Records, although Eddie's currently searching for a deal over here. The album features LEMMY (who is also contributing to the new Blue Cheer album) singing on one track, 'Laugh At The Devil'. A reliable source describes the album as "...real Motörhead". What *would* Lemmy say about that? 'Come back Eddie, all is forgiven.'? Motorhead are currently seeking a new deal.

MAKE N MIX

The MANIC STREET PREACHERS have almost completed their second album with producer Dave Eringa. The LP will be released in June to coincide with UK dates.

SKYCLAD have finished work on their third album, which is due for release at the end of May to coincide with their first world tour. The album was recorded at Lynx Studios, Newcastle, with producer Kevin Ridley. To precede the album, a single, 'Thinking Allowed', is released on 26th April. The single will only be available as a limited edition numbered CD with a run of 3,000 copies. Also included on the CD will be two tracks recorded live last year, 'The Cradle Will Fall' and 'Widdershins Jig'.

THE SCREAM, left in the lurch by vocalist John Corabi when he joined Mötley Crüe last year, are recording their second album with new frontman Billy Scott from little-known East Coast outfit, Dashboard Mary. With the UK branch of Hollywood Records closing down, it is uncertain who will put out the completed album, but it is optimistically mooted for a Summer release.

Grand Slamm artists SNAKEYED SU are recording their debut album, to follow their May-released EP, 'Hell Bent And Pissed Off'. Their material is described as being "a ballsy, gutsy mix of Southern Blues and Hard Rock".

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DEF LEPPARD

THUNDER

BBC RADIO 1 FM

WITH SPECIAL GUESTS FROM THE USA

UGLY KID JOE

The Star

TERRORVISION

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THE NEW SINGLE "TONIGHT" RELEASED 19th APRIL 1993, ALSO FEATURES "NOW I'M HERE" WITH BRIAN MAY, RECORDED LIVE AT THE FREDDIE MERCURY TRIBUTE CONCERT. ALL PROCEEDS FROM THIS TRACK GO TO THE MERCURY TRUST

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HARD FAX

TOUR DATES *from April 24th:*

IRON MAIDEN/THE ALMIGHTY: Sheffield Arena (May 16th), London Wembley Arena (17th), Manchester G-Mex (19th), Birmingham NEC (20th), Glasgow SECC (21st), Dublin Point (23rd), Belfast Kings Hall (24th)

GUNS N'ROSES/THE CULT/BLIND MELON: Milton Keynes National Bowl (May 29th, 30th)

BON JOVI/ROCKHEAD: Birmingham NEC (May 10th, 11th, 12th), London Wembley Arena (14th, 15th, 16th), Sheffield Arena (18th), Glasgow SECC (19th), Dublin The Point (21st), Belfast King's Hall

VAN HALEN/LITTLE ANGELS: Birmingham NEC (April 25th), Sheffield Arena (27th), London Wembley Arena (29th)

MONSTER MAGNET: London Camden Underworld (April 29th), Sheffield Leadmill (May 22nd), Glasgow King Tut's Wah Wah Hut (23rd), Newcastle Riverside (24th), Manchester Boardwalk (26th), Birmingham Edwards (27th)

DOGS D'AMOUR: Norwich Rock House (April 30th), Milton Keynes Woughton Centre (May 1st), Birmingham Edwards (2nd), London Marquee (4th), Buckley Tivoli (6th), Liverpool Krazy House (7th), Wolverhampton Wulfrun Hall (8th), Sheffield University (9th), London Marquee (11th), Edinburgh Venue (12th), Glasgow Cathouse (13th), Bradford Queens Hall (14th), Newcastle Riverside (16th), Redcar Bowl (17th), London Marquee (18th), Manchester University (22nd), Bristol Bierkeller (23rd), Cambridge Junction (24th), London Marquee (25th)

MAGNUM/LIONSHEART: Poole Arts Centre (April 24th), Weston-Super-Mare Winter Gardens (26th), Leeds Town And Country Club (27th), Warrington Parr Hall (28th), Mansfield Leisure Centre (29th), Norwich UEA (30th), Colchester Leisure Hall (May 1st), Lincoln Ritz (2nd), Sunderland Empire (3rd), Wolverhampton Fox's (4th), London Forum, formerly T&C (5th)

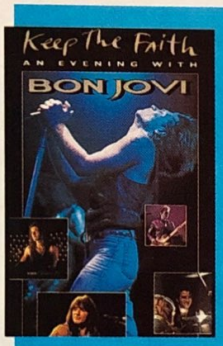
POISON IDEA/HEADBUTT: Manchester Boardwalk (May 11th), Newcastle Riverside (12th), Glasgow Cathouse (13th), Milton Keynes Woughton Centre (14th), Leicester Princess Charlotte (15th), London Astoria (16th, with CANCER & GUNSHOT)

ANATHEMA: Coventry General Wolfe (April 24th), Oxford Jericho Tavern (26th), Leicester Princess Charlotte (27th), Hull Adelphi (28th), Skegness TC's (29th)

EDGE OF SANITY/NECROSANCT/CEMETARY/MEMENTO/MORI: London Dome (April 24th)

SHEER CULT ATTACK

With THE CULT's gigs supporting Guns N'Roses looming on the horizon, it's worth mentioning that the new issue of 'Sheer Cult', the Cult fanzine, is now available. Bursting with all sorts of info and gossip on Astbury and Duffy plus exclusive interviews and input from the fans themselves, this is a well put-together, dedicated onslaught of Cult mania. A must for all Cult fans. For information about how to obtain a copy of the fanzine, or if you want to contribute to the fanzine yourself, write to the editor: Matthew Ward, 43 Armit Road, Greenfield, Oldham, Lancs, OL3 7LN.



COMPETITION!! KEEP THE FAITH WITH BON JOVI!

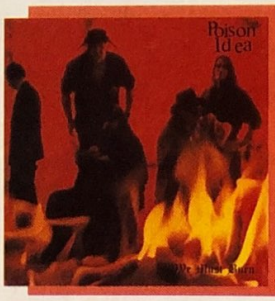
Those lovely boys of Bon Jovi have dug deep into their pockets for a truly splendiferous prize this month. They've donated a signed copy of their unique video 'Keep The Faith; An Evening With Bon Jovi' for the winner of our competition, with 10 runners-up prizes of the video, without any scribbles! Just answer the following question:

Name one of Jon Bon Jovi's brothers.

Send your answer on a postcard to:
Bon Jovi Competition, c/o Metal Hammer, 134B King Street, Hammersmith, London, W6 0RQ

MAY ALBUM RELEASES

AGNOSTIC FRONT:	Last Warning	Roadrunner
ANNIHILATOR:	Set The World On Fire	Roadrunner
ANTHRAX:	TBA	WEA
BAD MOON RISING:	Bad Moon Rising	Under One Flag
THE BEYOND:	Chasm	Music For Nations
BLACKTHORNE:	Afterlife	Music For Nations
DEEP THROAT:	Version 30	Devotion
DEITY GUNS:	TBA	Big Cat
DOGS D'AMOUR:	More Unchartered Heights Of Disgrace	China
FISHBONE:	TBA	Columbia
KINGMAKER:	TBA	Chrysalis
KISS:	Alive III	Phonogram
LEATHERFACE:	Minx	Roughneck
MASTERS OF REALITY:	Sunrise On The Sufferbus	Def American
MERCURY REV:	TBA	Beggars Banquet
MINDFUNK:	Dropped	Megaforce
PAW:	TBA	A&M
ROBERT PLANT:	TBA	Fontana
POLYPHEMUS:	Scrapbook Of Madness	Beggars Banquet
THE POSIES:	Frosting On The Beater	Geffen
RAGING SLAB:	Dynamite Monster Boogie Concert	Def American
SUICIDAL TENDENCIES:	Still Cyco (1st LP re-recorded with 2 extra tracks)	Epic
SCUZZBALL:	Scuzzball	Creation
SKYCLAD:	Jonah's Ark	Noise
SUFFOCATION:	Breeding The Spawn	Roadrunner
THE TIMES:	Alternative Commercial Crossover	Creation
TOUR DE FORCE:	Tour De Force	Active
TYPE O NEGATIVE:	Bloody Kisses	Roadrunner
WINGER:	Blind Revolution Mad	Atlantic
WOLFSBANE:	Massive Noise Injection	Bronze
Z:	Shampoo Horn (Dweezil & Ahmet Zappa)	Food For Thought
FRANK ZAPPA & THE ENSEMBLE MODERN:	Yellow Shark	Zappa



POISONOUSLY EASY COMPETITION!

Poison Idea, those svelte chaps from Portland, Oregon, are back with their new album, 'We Must Burn'. Their record company, Vinyl Solution, have very kindly offered the winner of our Poison Idea Competition not one but *two* T-shirts ('We Must Burn' and their legendary skull T-shirt), *plus* a copy of the new album.
10 runners-up will receive a copy of the album each.
Just answer the following question:
Metal Hammer's James Sherry once shared a bed with Slayer Hippy of Poison Idea. True or false?
Answer on a postcard to: **Poison Idea Competition, c/o Metal Hammer.**

CANCER COMP!!

Vinyl Solution are really pulling out the stops this month! They're giving away a Cancer t-shirt and copy of the new album, 'Sins Of Mankind', to the sender of the first correctly- answered postcard out of the competition bag. 10 runners-up will win a copy of the album. Answer this:
Who did Barry Savage replace as lead guitarist in Cancer?
Answer on a postcard to: **Cancer Competition, c/o Metal Hammer.**

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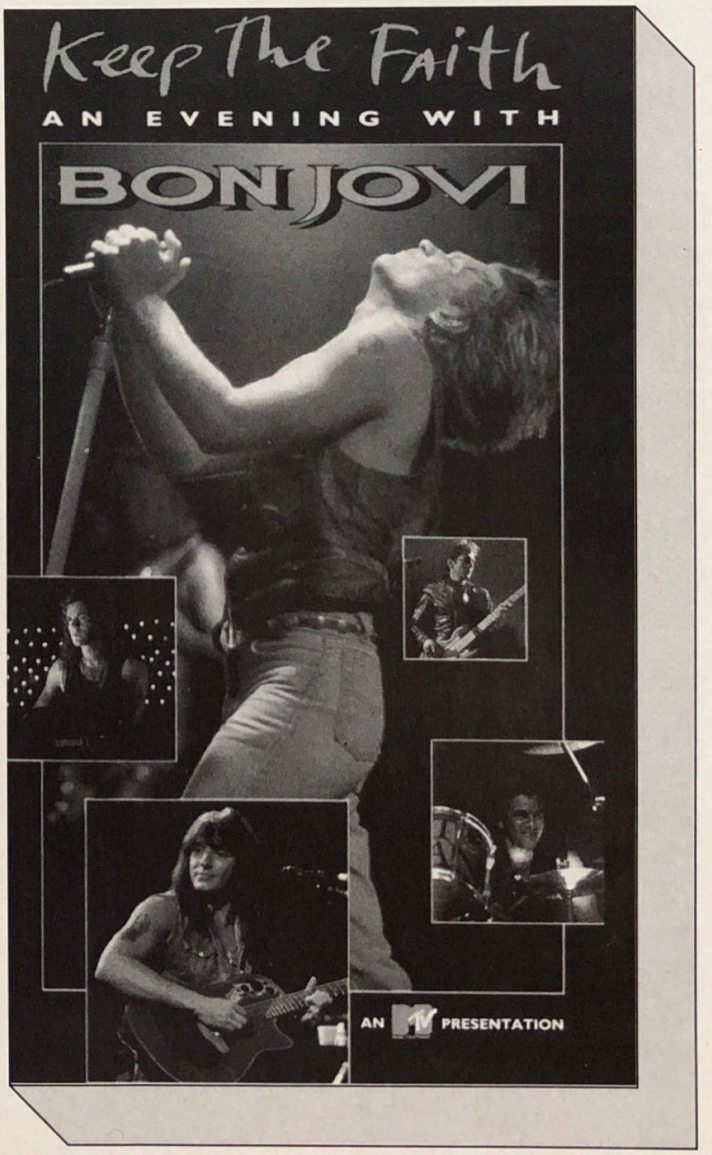
HMV

Keep The Faith

AN EVENING WITH

BON JOVI



This is the *new* ***Bon Jovi***, captured live in the round. Jon and the band kick it like you've **never seen** before.

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THE POWER OF THREE!

'You wanted the best and you got the best, the hottest band in the world, KISS'. The familiar battle cry can mean only one thing! The original strutters are back with 'Alive III', a fitting testimony to the power of Rock's elder statesmen! NICK DOUGLAS meets the band that influenced a generation!

KISS... the very name conjures up so many images. Nearly every Rock fan in the early twenty-something to late thirty-something age bracket has been into this band at one time or another. Who doesn't remember the make-up or Gene Simmons' fire eating, blood spitting stage antics? Who can forget the latter part of the Seventies when Kiss seemed to be everywhere? Despite the fact that the band hardly ever came to the UK during those years, word of their huge money-making machine, which took America by storm throughout this period, spread to our shores. Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley are four individuals who, together, took on a larger than life existence. Huge, sold-out stadium concerts involved every prop known to man. Tales of relationships with the mega rich and mega famous were everywhere... Cher, Diana Ross... the list reads like a 'Who's Who?' of America's most eligible women.

Merchandising related to the band reached a level never before seen. Millions of posters T-shirts, badges, patches and dolls were sold world-wide. There was even a Kiss lawnmower available in the States!

It is, perhaps, easy to forget that behind the image, the face paint and the marketing overkill is one of the most successful Rock bands of all time. Kiss have sold over 70 million albums worldwide and have been an influence on just about every name ion the Hard Rock world today. Just look at the amount of bands that have paid tribute by covering classic Kiss numbers. Skid Row, Nirvana, Anthrax, White Zombie... the list is endless. For over 20 years, Kiss have remained a major force in their field. Many regard their two live albums, 'Kiss Alive' and 'Kiss Alive II', as the highlights of their career so far; two records that caught the band in their element, live on stage at the height of their popularity, performing in front of huge audiences who adored them and hung on every note.

In 1993, Simmons and Stanley are still here, but Criss and Frehley are long gone. The updated band is about to unleash 'Kiss Alive III' on an unsuspecting world. Perhaps 'unsuspecting' isn't the right word as fans of the band have been waiting for this record since 1977.

On a warm Friday lunch-time I find myself sitting in a PR company boardroom on Sunset Boulevard, waiting for the current line-up to arrive. Exceedingly tall guitarist, Bruce Kulick, is first through the door, soon to be followed by his exact opposite, Eric Singer, the band's small, rotund, blond, and highly jovial new drummer. Paul Stanley saunters in dressed in denim jacket and black trousers with his hair dragged into a pony-tail beneath a fading Kiss baseball cap. Stanley may be an animated big-mouth on stage but, away from the chutzpah and the lights, he's polite, quiet and rather reserved. He's worn his forty odd years rather well. A couple of minutes later we're joined by Simmons, still the demon in black. He's sporting a goatee beard, the inevitable black shirt, trousers and boots, and knuckle-duster silver rings on every finger. Despite his years, Simmons is no less imposing than the fire-eating bat demon he once was. Realising I'm not American, he immediately adopts a half-assed British accent. He's in good form today.

"'Revenge' was our attempt to make sure that everything we do lives *up* to our past and not *from* it. The band has never been better. There's a great vibe and a good focus, so it was definitely the right time."
- Paul Stanley

As '...Alive III' wasn't due to be released until a couple of months after our meeting, I was allowed to hear a few tracks from the finished mix. With the opening chords of 'Creature Of The Night' booming around the room at maximum volume, I asked Paul Stanley why the band had decided that now was the right time to release another live album.

"Probably because I think we started to get a real clear sense of ourselves," begins Stanley. "On the 'Hot In The Shade' tour, we were doing a lot of the older material combined with the new stuff and getting a real sense of who we are. We were getting to grips with the band's history and the legacy which we have to uphold. 'Revenge' was the next step past that. That was our attempt to make sure that everything we do lives *up* to our past and not *from* it. The band has never been better. There's a great vibe and a good focus, so it was definitely the right time. It was always going to be a hard decision because we had two great albums to contend with. How do you follow them? We had to make sure this one was as good, if not better."

Did the band feel that there was a lot of pressure on them to release another 'Alive' album? Simmons, who has been quiet for the past five minutes seems to have his answer prepared in advance.

"Almost every day of every week someone, mainly from the record company, would come up to us and say 'let's go, let's go, let's go!'. Actually, the fans ask all the time and the fans want it for different reasons than the record

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KISS

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"At first Gene was of the opinion that we shouldn't do anything that was recorded on 'Alive I' or 'II'. The other three members of the band at one point went, 'what? Are you *crazy*?'."
- Bruce Kulick

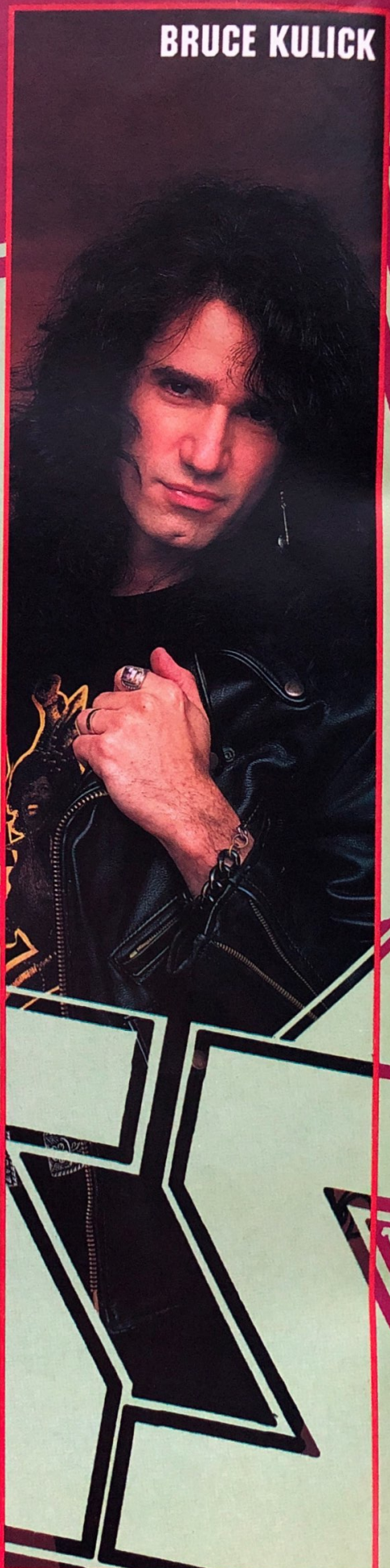
company. When businessmen ask you to do something like that, you have to take it with a pinch of salt because they have an ulterior motive, but when the fans ask for it, it's for a love of the music. The first two live records came out really quickly so we didn't want to release another until it was really important. There have been some good records along the way, but we wanted to do something that stood head, hands and feet above the others. 'Revenge' did a good job of recapturing the band's spirit and what we are all about. It's probably the strongest record we've done in at least ten years, so it seemed like a good, strong time.

"When we first started out on the tour we had no plans to make a live album. We were just having a ball, despite the fact that people said that the economic climate was awful and nobody had any money. We didn't care about that because we wanted to go out and play. It all felt so good that we began to think that maybe we should be recording it. The shows had their own inertia and a life of their own. 'Alive III' just emerged... you know? Struck by lightning! All of a sudden, everyone was saying 'it's alive... it's 'Alive III'!' Remember Frankenstein?"

"We're going back to what we used to do a lot of," continues Simmons. "Which is simply ignoring all the advice of the guys who sit at desks talking about marketing and sales. We're going to start treating this band the way it was meant to be, which is a party. We're going to do it on our own terms, take it or leave it. That includes bringing out a lot of Kiss records in a short time. 'Alive III' is coming out in the spring. Within a couple of months, we'll be in the studio recording the Autumn record which, hopefully, will come out six to eight months after that. In the meantime, there'll be a full-length video."

The European version of 'Alive III' has one more track than the US edition. 'Take It Off', for some reason or other, is only destined for versions outside the USA. From a total of 17 tracks, only four have appeared on either 'Alive' or 'Alive II', with the remainder being culled from the band's albums since 'Unmasked'. With such a huge back-catalogue, how difficult was it to narrow the track listing down to the final selection? Simmons and Stanley decide to let their quietly-spoken guitarist, Bruce Kulick, answer this one. Kulick has, after all, been in the band for nine years now and has played and co-written a lot of the tracks recorded on the new album.

"I just asked my brother Bob who said 'Don't do that one... do that!'," he says with a glint of



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sarcasm in his eye. "No, at first Gene was of the opinion that we shouldn't do anything that was recorded on 'Alive I' or 'II'. The other three members of the band at one point went, 'what? Are you *crazy*?'. For me and Eric to say that when we had nothing to do with the creation of 'Deuce', 'Rock'n'Roll All Nite' and the like may seem a bit odd, but we wanted to play those songs and we thought they belonged on this record."

It strikes me that the fans of the band who have been with them all along would not be too happy either if the whole make-up and classic Kiss period had been ignored in the track listing.

"It's funny," begins Simmons. "The thought I had at the beginning was 'Let's give people new stuff that they haven't had before'. Then the guys started saying 'You're wrong. This line-up played that stuff and people haven't heard this band do these songs.'" Kulick seems to have come to terms with playing the older material, which was written and established long before he arrived on the scene.

"I've got to admit that, when I joined the band, I wasn't that familiar with all the old material. I'd heard 'Deuce', but I never had a burning desire to play it. Or 'Parasite', or all those songs, but having performed them over the last few years, I really get off on them now. As Paul says, the band with the two newer members performs this stuff, and the spirit's there which is why they sound great. I don't mind doing what I call 'Ace- isms'. Certainly, Eric's replicating Peter Criss to some extent. At the end of the day, what we have is a 'Super-charged Kiss of the Nineties', or at least that's the way it sounds to me."

The old songs that appear on the new live offering are 'Detroit Rock City', 'Rock'n'Roll All Nite', 'Deuce' and 'Watching You'. Was it difficult to narrow the choice of the old material down to just four songs, bearing in mind that the 'Hot In The Shade' tour was heavily weighted with what many regard as the classic Kiss numbers?

"We have additional material, maybe eight songs, which are on tape, such as 'Crazy Nights', 'Love Gun' and 'Strutter', which will be put out eventually," explains Simmons.

So far, throughout the entire interview, Eric Singer, the newest (and youngest!) kid on the Kiss block, has been sitting cracking jokes every couple of minutes, but not really contributing to the interview as such. He probably feels that he is not in much of a position to comment on the development of the band, only having been with them for the past year or so. He is, however, a bonafide member of Kiss and his contribution to 'Alive III' is just as important as the other three. Singer was just as big a Kiss fan as anyone else and saw the band in his home town way back in the early days. Now, 18 or so years later, he finds himself as a member of the band he once idolised. So how does it feel?

"When I used to go to shows, it was like going to school for me. I didn't go to get high or party, like a lot of the kids did in those days," he says between mouthfuls of salad. "I wanted to be a musician, so I went to study the bands. I saw them on the first tour. ."

Those comments from new boy Singer seem an appropriate point to wind up this look into the world of Kiss in 1993. It's now well over twenty years since their inception, and they're still going strong. In the next year, besides 'Alive III', a new studio album and the video Gene mentioned, there will also be a new hardback biography entitled 'Kisstory'. Just prior to leaving the conference room, I ask Gene if things have really changed that much in the Kiss philosophy since he and Paul formed the band back in a New York loft in 1972. Grinning his infamous sneer from behind his demonic goatee, he replies: "I've bought Paul a Rock'n'Roll wheelchair, but besides that, everything's exactly the same!"

With that parting shot, he's out of his seat and off wandering around the office, yards of tongue hanging out as he checks out the females within his range.

As he says... nothing's changed! Would you have it any other way? ■

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FIRE FIGHTERS!

ANNIHILATOR's new album, 'Set The World On Fire', is striking a blow for good old-fashioned Heavy Metal. Not for them the brave new world of Seattle, but rather a desire to keep the flame burning for Priest, Maiden et al. ANTHONY NOGUERA is less cynical than you might think!

'Set The World On Fire' signals one thing: the return of traditional Heavy Metal. Not chest-beating, loincloth-toting, moronic Metal barbarism, but the real Metal McCoy. Shredding, piledriver guitars that bite with a melodious venom are the hallmarks of the Annihilator sound, but in the scary post-Grunge atmosphere of 1993, will a band with definite Metal tendencies be worth a shake of the salt?

Two years ago, Jeff Waters was on a roll. The band's 'Never Never Land' album was making significant strides in the world's Metal charts and a guest support slot on Judas Priest's European 'Painkiller' tour was making the Annihilator name a constant utterance on the lips of Rock fans worldwide. Then, after a storming Marquee appearance and just when it looked like the band might make the breakthrough into the big time... bang, yet more line-up changes. Would Annihilator ever keep a constant staff roster for more than one record and tour? A revolving door personnel situation has plagued the band since their inception although, in all fairness, the first album was predominantly a Jeff Waters studio project with hired session guns. Nevertheless, does Jeff Waters (who describes himself as "a nice dictator") have ridiculously high standards by which his personnel are judged? Or is he a musical autocrat with fascist tendencies? There are those who still miss the, erm... 'legendary' days of erstwhile vocalist Randy Rampage, a man as vocally-challenged as his 'wrestler-on-steroids' nom de plume would suggest. He is, of course, only one entry in an impressively long Annihilator missing-in-action log book. But hey, that was yesteryear. Today, though, Jeff Waters needs to explain where Annihilator are in 1993. And hey Jeff, no shirking the important questions now, OK?

"We had a problem with our singer again," says Jeff from a Los Angeles hotel room. The band are there putting the wraps on the video for lead-off single and first track 'Set The World On Fire'. Jeff, as ever, sounds like Tigger on speed.

"The problem is that this band isn't five guys who grew up together and formed the band. I'm the main writer, look after the decision-making and basically run the group. That can cause resentment if people have attitudes. Coburn [Pharr - departed vocalist] had problems with drugs and alcohol too, which didn't help."

So, apparently, did Jeff but he's now one hundred per cent dry.

"I've been sober for about a year and three months now," he admits proudly. "But I was guilty of that too. I realised that it was time to stop pointing fingers and sort out my own problems first"

It obviously didn't help that Pharr was crap live!

So, it was out with the old line-up (drummer Ray Hartmann was forced to leave reluctantly due to financial problems although long-time bassist Wayne Darley still remains) and in with the new, Neil Goldberg on second guitar, drummer Mike Mangini and Aaron Randall on vocals.

"The fans that we do have would feel cheated if we didn't make some changes, bring in some innovations. They want to hear some new ideas," he explains of Annihilator's high-powered, but undoubtedly more melodic leanings in 1993.

'Phoenix Rising', the 'ballad', is certainly new ground for Annihilator and is one of the album's outstanding moments.

"Some areas of our management and our record company were screaming 'don't do a ballad! Do the heaviest music you've ever done!'. So I just said 'OK then, I'll just lock myself away in my room here and forget about all this stuff'. I ended up writing a slow song which I put some classical stuff on. I started putting this on it and that on it, a slow drum beat and a nice melodic part on it as well."

"I don't really listen to new music, I just tend to listen to the stuff that I always have, like AC/DC, Judas Priest, Iron Maiden and Metallica."

The song's subject matter isn't the corny 'boy-meets-girl, girl-dumps-boy, boy-blows-girl-away' kind of thing you'd expect from an American ballad. I wouldn't say it's sentimental, *but...*

"Well, my aunt had died just before I wrote the lyrics to that song," Jeff explains. "She died from cancer, so I figured that I'd write her a song as a kind of tribute, but I didn't want it to be a direct thing, with lyrics like 'oh, you died...' and depressing stuff like that. I wanted to have something a little more positive, along the lines of 'that person lives on through you after they die' kind of sentiment".

High corn content notwithstanding, 'Phoenix Rising' *is* a great song and 'Set The World On Fire' *is* a damned good Metal album for the Nineties. What do I mean by that? Well... it's not a record that's going to turn the world on its head musically, nor is it going to have the critics fighting about the validity of its lyrical content, but it *is* a great, gleaming, steel-lined, follicle-loosening, turn on, switch off, crunching, high adrenalin-count, rollercoaster ride of a record, with the emphasis placed squarely on the 'air guitar' factor. Unashamedly Metal, 'Set The World On Fire' is the kind of record to make die-hard Judas Priest fans take to the streets weeping with joy. Just when the notion of a squidly guitar solo seems like the battle cry from another age of music, when admitting to a fondness for a spot of good ol' headbanging is akin to publicly revealing paedophile tendencies, along come Annihilator, seemingly utterly oblivious to the acute embarrassment involved in playing Heavy Metal in the Nineties. Naivety or bravery? Answer please Jeff Waters.

"I guess that Seattle stuff is the real popular thing at the moment. I think we'll just plug along doing our own thing. We'll keep rolling along. I don't really listen to new music, I just tend to listen to the same things I always have, like AC/DC, Judas Priest, Iron Maiden and Metallica. I started this band when I was 17, now I'm 27, so it's bound to reflect the bands I was into then.

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Judas Priest really is a big influence on me! I got into this because I'm a fan of those kinds of bands and I just wanted to see if I could be like them. I respect the bands that stick to what they believe in."

What about the criticism that Heavy Metal doesn't often cover serious subjects intelligently?

"Well, there are some serious songs on our record and some not so serious ones. 'Knight Jumps Queen' is humorous, a weird kind of game that I think only I could've come up with! Then there's 'Brain Dance' which is a typical Annihilator silly lyric song about insanity. Then there's some more serious stuff and some personal things as well. 'Bats In The Belfry' and 'Snake In The Grass' are for my ex-girlfriend," he adds with a mischievous laugh. "It's not *for* her... how can I say this? It's based on her! I look back at that and laugh at the lyrics because, boy, I must've been an angry young man! It's like "holy jeez! That guy certainly didn't like that girl very much, did he?!". A couple of songs, especially 'Set The World On Fire', touch on environmental subjects but you're right, there's not too much emphasis on serious lyrics all the time. Our music's not like that. Our music has some goofy things in it and some silly stuff and the same goes for our lyrics. It's a fun thing." ■

"Our music has some goofy things in it and some silly stuff and the same goes for our lyrics. It's a fun thing."

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CONCRETE CORNER

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HARD MUSIC
CONCRETE/SOUNDSCAN TOP 30 RETAIL CHART

WEEK ENDING 3/14/93

WKS ON CHART	2 WKS AGO	LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POS
2	—	1	1	LIVING COLOUR	STAIN	1
33	2	3	2	PEARL JAM	TEN	1
1	—	—	3	• OVERKILL	I HEAR BLACK	3
3	1	2	4	VAN HALEN	VAN HALEN LIVE: RIGHT	1
27	4	6	5	UGLY KID JOE	AMERICA'S LEAST WAN	4
18	3	4	6	STONE TEMPLE PILOT	CORE	2
24	6	5	7	ALICE IN CHAINS	DIRT	1
23	9	8	8	SOUL ASYLUM	GRAVE DANCERS UNION	5
31	8	11	9	JACKYL	JACKYL	8
33	13	9	10	MEGADETH	COUNTDOWN TO EX	3
1	—	—	11	• ENUFF Z'NUFF	ANIMALS WITH HUMAN	11
33	12	12	12	METALLICA	METALLICA	3
4	7	7	13	INFECTIOUS GROOVE	SARSIPPIUS' ARK	3
21	10	13	14	DREAM THEATER	IMAGES & WORDS	3
33	17	15	15	PANTERA	VULGAR DISPLAY OF	9
2	—	10	16	WIDOWMAKER	BLOOD & BULLETS	10
1	—	—	17	• GREEN JELLO	CEREAL KILLER SOUND	17
19	15	16	18	BON JOVI	KEEP THE FAITH	1
33	16	19	19	MINISTRY	KEOAAHEO (PSALM 69)	7
25	14	18	20	NINE INCH NAILS	BROKEN	1
18	18	23	21	NINE INCH NAILS	PRETTY HATE MACH	17
9	23	27	22	WHITE ZOMBIE	LA SEXORCISTO: DEV	23
3	11	17	23	SACRED REICH	INDEPENDENT	11
26	22	25	24	QUEEN	GREATEST HITS	3
33	18	22	25	BLACK CROWES	SOUTHERN HARMONY	9
4	5	14	26	POISON	NATIVE TONGUE	1
33	27	30	27	TEMPLE OF THE DOG	TEMPLE OF THE DOG	2
27	34	28	28	PANTERA	COWBOYS FROM HELL	25
33	20	26	29	NIRVANA	NEVERMIND	10
33	21	21	30	RED HOT CHILI PEP	BLOOD SUGAR SEX	5

The SOUNDSCAN chart is computer tabulated from actual over the counter record sales from the top hard music stores in the country.

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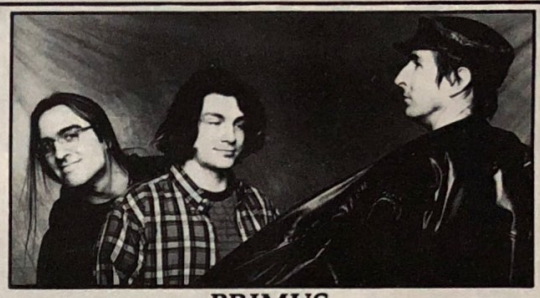
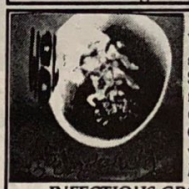


PRIMUS

Don't make the mistake of calling Primus (Les "Les" Claypool - Bass, vocals, Larry "Ler" Lalonde - guitar, Tim "Herb" Alexander - drums) a funk rock band; few funk rockers could pull off the intricate derange..er, arrangements these guys have. This band of Bay area oddballs incorporate such disparate influences as Chinese and Middle Eastern music, reggae, jazz, classical, folk, thrash and (yes) funk into an eclectic mix that sounds as wacky as it reads. In other words, these guys don't play conventional rock by anybody's standards. After the release of two well-received indie albums (*Suck On This*, *Frizzle Fry*) the bass-driven band signed to Interscope Records in 1991 and released their breakthrough major label debut, *Sailing The Seas of Cheese*. Bolstered by a cameo in "Bill & Ted's Bogus Journey", in addition to touring with U2, Public Enemy, Anthrax, Rush and Jane's Addiction, *Cheese* eventually became Primus' first gold record (and people the world over were chanting the band's hometown rally cry, "PRIMUS SUCKS!"). The band's fourth and latest album, *Pork Soda*, takes all the eccentricities of *Cheese* and multiplies it tenfold; from the incredible eight minute-plus instrumental track "Hamburger Train" to the nasal vocal narrative of "My Name Is Mud," *Pork Soda* is a study in restless tensions running rampant. This one is not to be missed.



WOOL-Budspawn(External/London)

With a name taken from a room mate called Bud, a self described sound as "Allman Brothers meets Ministry meets Fugazi", Brothers Stahl take a groovy hammer to the skull of music buyers. Rising from the ashes of Washington DC harDCore bands such as Scream (bandmates with Dave Grohl of Nirvana) and Government Issue. Catchiness is the watchword for the video track, "Medication". Roadwork with House Of Pain and Rage Against The Machine... *Budspawn* is in stores... & Wool are not taking "No" for an answer.

INFECTIOUS GROOVES-Sarsippius' Ark(limited Edition)(Epic)

No, the debut album was not a one-off, Suicidal Tendencies frontman Mike Muir returns here to once again prove that white people do indeed have rhythm (snap your fingers; I'm hep, I'm hep). Sophomore Infectious Grooves release, *Sarsippius' Ark* picks up where *The Plague That Makes Your Booty Move* left off. Funk-filled and hard-edged, the band kicks here, tearing through a plethora of groove-laden grungos with nwanton abandon. Check out their scintillating covers of "Green-Eyed lady" and the "Immigrant Song."

Barq's
THE ONE WITH BITE

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PACKET OF THREE!

TESTAMENT, SAVATAGE and OVERKILL all have new albums on the shelves, but is that where they're going to stay? Has Thrash Metal run out of steam? Do people really care about it any more? NEIL ALDIS puts a case for the defence!

There are a lot of people out there (and here at MH HQ) who would have you believe that Testament, Savatage and Overkill are currently residing in the 'Where Are They Now?' file. Some say that Thrash died years ago with the arrival of Death Metal, others believe that it was just a musical phase. I disagree. I spent the best part of my teenage years listening to Thrash. It pretty much shaped my musical (dis)tastes, and that of many others around the world.

"When Thrash first arrived it was exciting, new and different," says Testament's guitarist Eric Peterson. "But a lot of the Thrash bands went a little more commercial or a little more Metal and Thrash Metal turned into Death Metal. I think Thrash never actually claimed its crown."

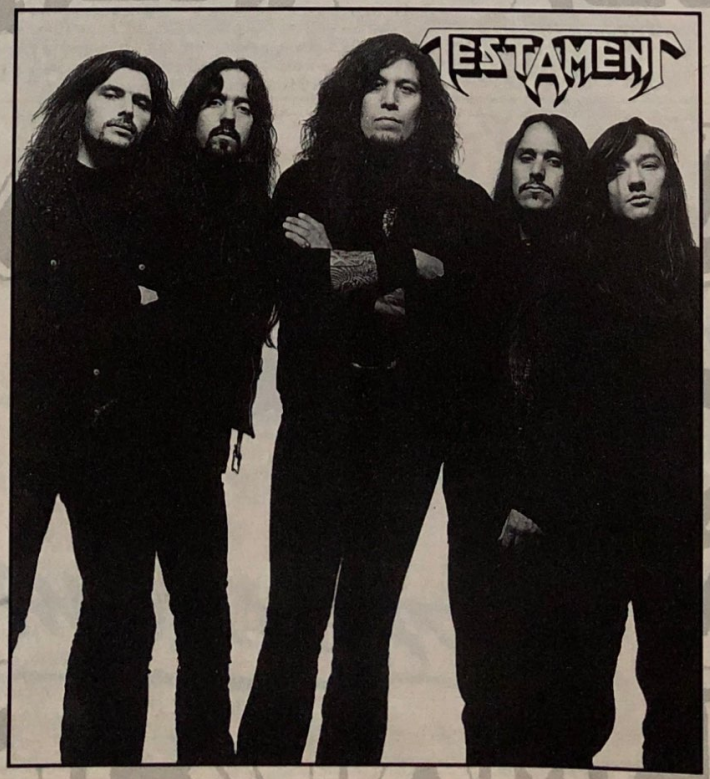
This is mostly true. If we forget, for the moment, the likes of Metallica, Megadeth, Slayer and Anthrax (the 'big four'), nobody else really got a look-in. With the emergence of Death Metal, Thrash was overlooked as everybody claimed Death to be the new thing; more brutal, faster, noisier and more offensive. As with all musical forms, most people also overlooked the fact that speed and brutality weren't what it was all about. The magazines stopped writing about those bands, and so people didn't get to hear about them. But did that mean that the genre was dead... or just ignored?

"I don't think it died," explains Peterson. "I just think the bands took it further. We changed a bit too, but we're better off playing the other stuff. We learned a lot from playing tracks like 'Practice What You Preach' and 'The Ritual', which were a little bit more mainstream and melodic. You learn from stuff like that, but I think now we're gonna try and make a heavier record. We learned a lot from Alex [Skolnick, ex-guitarist] but at the same time we were compromising. Now that me and Chuck [Billy, vocals] have control, it's gonna be a reign of terror."

Testament will be recording their sixth studio album later this year and have released their second live opus, 'Return To The Apocalyptic City'. Surely if Thrash had died when people said it had, there wouldn't have been a *fifth* record.

"There's a whole new generation which are coming of age who like that stuff," continues Eric. "Now that we have the right members in the band who are willing to work along those lines, Testament will play the stuff that we do best... stuff like 'The New Order'. I'm really excited. I can't wait to write this new record. Everybody is so into it. It's a totally different feeling as opposed to the other band. When we're backstage now, everybody is excited and we're playing all the really groovy stuff, whereas five months ago everybody would be all quiet and not say anything to each other. It wasn't even a band any more. It just became a job, but now it's like the old days again. We've come through a lot, but we're still here and we're gonna make the best of it."

"It wasn't even a band any more. It just became a job, but now it's like the old days again."
Eric Peterson - Testament



Savatage, on the other hand, never made it 'big' here in Britain, although new vocalist Zakk Stevens has a very valid point to make on the subject of success.

"Good things are happening on American radio right now. The record has just come out here and we've already heard a lot of reports of airplay all around the country. We've also talked to a lot of magazines and the general belief is that this record is gonna have a much bigger AOR radio push as well as on the Contemporary Hits Radio stations which means it's gonna be played to people who would normally never hear it. Radio is very important. The biggest influence is radio. If you're not on it... it's tough! It's really hard to succeed if you're not on radio. All the publications here are more like fanzines, so being *heard* is vital."

American radio holds the same power as our music mags and this seems to be where the problem lies. Magazines in England and radio stations in America hold far too much power when it comes to deciding what music you should be listening to, 'though I doubt it's intentional. When was the last time you went to a record shop and bought a record that you knew nothing about? It must be said that it is no easy task deciding what does and doesn't go into a magazine. How much space do you give to new bands and how much for old bands? Does anybody listen to that

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"Radio is very important. The biggest influence is radio. If you're not on it... it's tough!"
Zakk Stevens - Savatage

music anymore? Will this band sell magazines? As harsh as it may seem, these are all factors that go into deciding who will or won't get into the mag. Once a scene begins to flail and a new one comes along, things get even worse.

Thrash, as it was, has died. No-one seems to have given those bands a chance, believing that they still play what they were doing years ago and not considering the possibility that they may well have matured and advanced. If Savatage were playing their current music back in the Eighties, I doubt if anyone would have called them a Thrash band. Their current style is moving very much in a Hard Rock direction.

"I didn't even know it had a future back at the first record," says Overkill mainman Bobby Ellsworth on the future of Thrash. "It's always hard to tell. The press seem to be killing it off, but it's still there on a street level. That's where it's happening and it always will. We're on our sixth record right now and I don't see any reason to stop. As far as my future goes, I think it's pretty stable right now."

Street level. Why did you get into Thrash? Did you read about it in a magazine, hear some on the radio? Or was it a friend who told you about a certain band, or played you a certain record? The only thing that is keeping Thrash alive is the fans. Those of us who didn't give up on bands just because they weren't fashionable and despite the fact that everyone told us it was dead. Perhaps England's greatest crime is its fashion-consciousness. The rest of Europe is hardly affected by what's in and what's not. Germany is still the best place for any band associated with Heavy Metal, because you don't have to be afraid that people will laugh and say you're not trendy if you've got a patch-soaked denim.

America still loves its Metal. I feel we should hang our collective heads in shame at the treatment we give to bands that aren't 'cool' any more. Just because something isn't fashionable it doesn't mean it's no good, and vice versa. Ask your parents about flares! I suspect there are a lot of people out there who never got into Thrash either because it 'died' before they knew about it or, at the time of its existence, they regarded it as 'a load of noise'. If you fall into either of these categories, then I suggest you head down the local shops and seek out Testament's 'Return To The Apocalyptic City', Savatage's 'Edge Of Thorns' or Overkill's 'I Hear Black' at once. When Overkill covered DOA's 'Fuck You' they seemed to sum up the spirit of Thrash. 'We don't care what you say... fuck you!'. ■

"The press seem to be killing it off, but it's still there on a street level. That's where it's happening and it always will. We're on our sixth record right now and I don't see any reason to stop."
Bobby Ellsworth - Overkill

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KARMA CHAMELEONS!

HELLOWEEN

HELLOWEEN, former keepers of the seven keys and casual observers that pink bubbles do, indeed, go ape, are now changing colours with their new album, 'Chameleon'. ANDY BRADSHAW (words and pic) becomes a Hamburger for a day.

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KARMA CHAMELEONS!

Attempting to photograph Helloween and persuade them to stop talking while you're doing it is a task on a par with collecting water in a sieve. Until a diplomatic ultimatum is delivered, that is. I tell them that the more they talk, the more photographs have to be taken. The effect of this statement is miraculous. Helloween, like most bands, regard photo sessions as a necessary evil, even on what is effectively their home turf, Hamburg.

They shut up.

The silence is profound, broken only by the click of the shutter and the incessant whine of the motor-drive.

Thankfully, their innate verbosity is indispensable when it comes to interviews. The one subject which is treated with derision is the ludicrous notion put about by some Metal mags that lead singer Michael Kiske is to replace Bruce Dickinson as Iron Maiden's frontman.

The official line from the Helloween/Maiden management company, Sanctuary, and the bands themselves, runs along the lines of '...no! No way, absolutely no chance whatsoever, definitely not likely and anyway... he's not British'.

There. That's that one out of the way.

Having said that, however, the Helloween man does sound more than a tad like Bruce at times. In fact, almost supporting the case, during the interview, Kiske threw a curve-ball with this question:

"Did you think that parts of 'Pink Bubbles Go Ape' sounded like Iron Maiden?"

If the truth be told, yes. A *lot*.

"Yeah, so did I!"

It transpires that the whole period surrounding the making of 'Pink Bubbles Go Ape' was not a happy one. Following 'Keeper Of The Seven Keys' and its sequel (the cunningly-titled 'Part II'), proved to be no cake walk. When I put it to Michael that he sounded very satisfied with 'Pink Bubbles...', at the time, he challenges me as to when it was I spoke to him about it.

"I don't remember ever having said that," he asserts, "but I may have said I was happy at some point *early* in the recording process, but no later."

That's as may be, but if they were so unhappy about the album during the recording process, why did they not do something about it at the time?

"We liked the songs," he begins, supported by nods from his less talkative fellow band members, "but, shall we say, we were not all pulling in the same direction when it came to recording the album? To some extent we just wanted to get it over with. We were in a bad shape, both as individuals and as a band at that time. We made the mistake of listening to the opinions of too many outsiders, instead of concentrating on what *we* wanted to do. For example, there were songs which didn't make it onto the album which, in retrospect, should have and the production added nothing to the pre-production demos which we had done. In the past, there's always been a vast improvement with the studio versions compared to the demos. With 'Pink Bubbles...'" there was nothing added. Basically, there was no creativity flowing.

"I remember Rod Smallwood giving me a hard time because, after the album was finished, I was telling people that I didn't like it and wasn't happy."

The main point of contention, it appears, was the choice of producer Chris Tsangarides, a man whose name is scarcely mentioned these days in the Helloween camp for reasons, one supposes, of diplomacy. Clearly they weren't overly impressed as they reverted to their producer of old, Tommy Hansen, for the production of the new album, 'Chameleon'.

"The whole experience with 'Pink Bubbles...' was one which we had to go through to re-focus and reunite the band's drive," concludes Kiske hinting at the discontent brought on by the whole episode. "It forced us to wake up to the reality that the only way for us to go is *our* way. On this album, we've done exactly what we wanted to."

As a matter of interest, do you now regret calling calling the last album 'Pink Bubbles Go Ape'? Even after a couple of years of getting used to it, it still strikes me as a pretty stupid title.

"Not at all!," exclaims Michael. "No, it sums up the feeling of the time perfectly! It was madness... a period of confusion, best summed up by the idea of pink bubbles going ape!"

'Chameleon' has also been chosen as an album title which encapsulates a feeling and an era in the band's history, reflecting the changes the members have gone through, both since their acrimonious split with their former record label, Noise, and on a musical front. There is a feeling that this album could well surprise people a great deal. Most of the material is strong and, more importantly, accessible on first listening, particularly the likes of 'First Time' and the first single to be released from the album on the continent, 'When The Sinner'. That's not to mention the melodious 'Longing' or the cleverly enticing 'Windmill'.

"You were lucky," laughs Kiske. "I don't know how familiar you are with our previous stuff..."

Very, actually.

"...but it sounds pretty different to me. There's a lot on there. It's almost like 11 or 12 different bands contributing songs."

Would he agree that 'Chameleon' *may* come as something of a culture shock to those who got into Helloween through the 'Keeper Of The Seven Keys' albums?

"Yes and no," agrees Michael, simultaneously disagreeing. "With the 'Keeper...' albums, we did what we felt to be right at the time. We always have done. God forbid that we should ever become a predictable band."

I'll second those sentiments. But Helloween may well have made themselves more *saleable* with this album. Particularly in America, where the band have lost momentum since 'Pink Bubbles...' was not released there.

"We didn't make this album so that it would be playable in America," defends Michael hurriedly. "There would be something deeply wrong with the band if we had to do that to prove ourselves. I don't necessarily think there is a market for us in America. We have maybe four million potential fans, but I don't count on it by any means. Who knows, maybe this album will sell well over there? We'll have to wait and see. All I know is that we are totally happy with this album, which is several steps down the line from the way we felt about 'Pink Bubbles...'. We're still heavy and we're still melodic."

Helloween are setting sights on Europe for this year, with touring plans being drawn up at time of writing. Pink bubbles are a thing of the past. The emphasis now is on this particular leopard proving it can change its spots... or should that be reptile? ■

"The whole experience with 'Pink Bubbles...' was one which we had to go through to re-focus and reunite the band's drive. It forced us to wake up to the reality that the only way for us to go is *our* way."
MICHAEL KISKE

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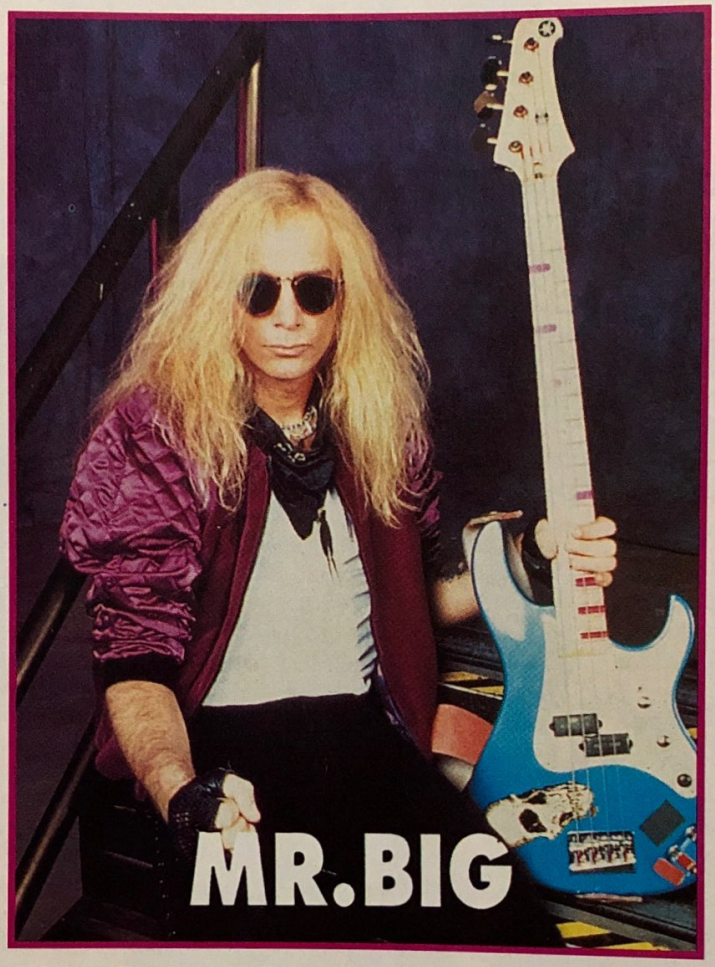
studio report

BACK TO THE BIG TIME!

Following a hugely successful album is never easy, but that's exactly what MR BIG are having to do with their new album, hot on the heels of the the platinum-selling 'Lean Into It'. From what bassist BILLY SHEEHAN tells ANDY BRADSHAW, they're taking it all in their stride!



"We've just finished all the music for the new album," explains bass virtuoso Billy Sheehan from his home in California, "and my fingers are in great shape. I've been practising a lot, so I can honestly say that this is the first album I've ever done that my hands have been in perfect condition for. Normally I can just squeak by..."

Were this any other maestro, you might be forgiven for thinking that this was a case of false modesty. With Billy Sheehan, despite all his vast talent, it's not the case. Despite the prodigious talent literally at his fingertips, there is none of the usual ego attached. He is, for example, still amazed and delighted that the band had such phenomenal success with the 'Lean Into It' album, which was catapulted beyond the band's expectations by the Number One single, 'To Be With You'.

"Nobody was more surprised than us!" he laughs. "I remember saying before the album was released that we thought that there were some good songs on the record, which should prove wrong the cynics who thought this band was just a bunch of musos who couldn't write a decent song between them. And my God, it came true! That's so rare that we are absolutely blown away by it all! We ended up going from a position of around 200,000 records sold in the States before the release of 'To Be With You', to an eventual figure of one-and-a-half times platinum!"

So have they gone in with the express intention of creating another 'To Be With You'?

"No! That's the one thing we haven't done. When we put the last record together, we felt that we had a collection of songs with a lot of depth, from every point of view. We don't really know what direction we're going in at any one time because we tend to go up four different avenues at once anyway! There's still a lot of variety on the album, fast songs and slower ones. But that's no different to what we've always done. The funny thing is that when we were touring, even when 'To Be With You' was a Number One song, the audiences would go just as crazy for our other material as they did for that one. I think we managed to draw more people into the band than those who just like ballads."

Mr Big have been recording their as yet un-titled new album at Rumbo Recorders in Los Angeles, with producer Kevin Elson (who also produced 'Lean Into It').

"Some people might have thought we'd be really nervous about trying to follow up the success of 'Lean Into It' but, to be honest, we were really still jazzed up and excited when we went into the studios, so we just wanted to get down to work again.

"As far as the songs go, I can give you a few titles, but I'm still not exactly sure what's going on the album, although these should give you an idea. There's a song Paul Gilbert [guitar] wrote, which is one of the toughest songs I've ever had to play, called 'What's It Going To Be Baby?'. It's really hard, not because of the fingering, more that it's difficult to get *right*. I was strapped into the chair when I recorded that! He did another called 'Mr Gone', which will be confusing to people: Is it 'Mr Gone' by Mr Big or 'Mr Big' by Mr Gone? Then there's a song that Eric Martin, our singer, wrote, which is just fantastic. It's called 'Promise Her The Moon', which made me feel the same way I felt the first time I heard 'Just Take My Heart'. It's wonderful. That guy can take a 'B' song and make it an 'A plus'. He's got a great knack for coming up with quality material. He also wrote 'I've Learned My Lesson'. Er... what else? Oh yeah, one of mine called 'The Whole World's Gonna Know', which is about the kind of person who fucks around with people to the extent that, if they carry on, then the whole world's going to know about it."

Are there any technically scary pieces?

"There's a song which is tentatively called 'Colorado Bulldog' which has one of the most terrifying licks on it I've ever come across, which is our one moment - and I'll be honest here - of total self-indulgence! But we hope people will like it!"

Any reflections on 'Lean Into It' as you go into the release of the new record?

"Yeah. The great thing about the success we had with that record is that, at least now, people will get the chance to listen to our songs and maybe have an open mind. If they do that and like it, then we can't ask for more than that, can we?"

No... I don't think you can!

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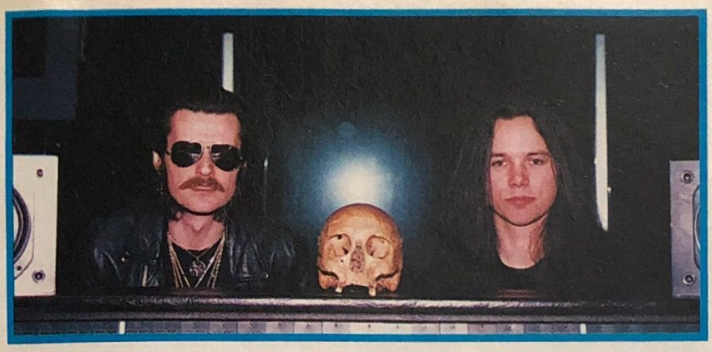

KING DIAMOND, SARAH, HANK SHERMAN

CHANNEL ZERO

Channel Zero, for years now Belgium's biggest hope to get anywhere on an international level, have just finished recording their second CD. It is called 'Stigmatized For Life' and differs a lot from their 1992 debut album 'Chanel Zero' - songs like 'America', 'Repetition', 'Gold' and 'Chrome Dome' could easily have gone on the last Pantera or Metallica albums without anybody noticing. Engineer Wolfgang Stach played us the above mentioned songs at the T & T studios, and all three were really strong and brilliantly produced. Shark Records soon realised that they had a good album on their hands: major company Electrola (EMI Germany) were interested in 'Stigmatized For Life' and tried to buy the band off Shark. In the end the deal did not happen, so starting August 16 we will be able to enjoy a good album sprinkled with Rap and Hardcore by vocalist Franky Desmetvandamme and his friends.

FIGHT

Holland's famous Wisseloord studio was used by two different bands in February and March. The first and more well-known was Fight, the band of former Priest vocalist Rob Halford. He payed for the recordings out of his own pockets as he hadn't yet secured a deal by the time they began working in Hilversum. Another well-known band member who is joining Halford, J.J. Russ and Brian in the line-up is former Priest drummer Scott Travis. In the middle of the recordings the remaining Priest members discovered that Fight was not just a side-project of Halford's but a real band. Soon after Fight signed a deal with Epic Records, so Rob didn't have to

MERCYFUL FATE

CHANNEL ZERO

worry about getting his pre-financing back. Halford himself is taking care of the production of Fight's debut album, supported by engineer Attie Bauw, who had worked with Priest on their 'Painkiller' album. The music will be along the lines of 'Light Comes Out Of Black', the unforgettable song off the 'Buffy The Vampire Slayer' soundtrack. The recordings and the rough mix were finalised by March 29. So far nobody knows when and where the final mix will take place.

Two doors down the hallway Rob Halford contributed his background vocals to the song 'Hex', a number on the 'Hex 'n'Sex' album by a band called Brings from Cologne. The band around vocalist Peter Brings and bassist Stephan Brings recorded a German language album for Electrola under the direction of producer Joey Balin, who worked with Doro, Axxis and Treat and engineer Neil Dorfsman (McCartney, Sting, Dire Straits and Richie Sambora among others). The record should be released around the end of May.

MERCYFUL FATE

The many cheers whenever a Mercyful Fate song was played during Kind Diamond gigs as well as the many offers and repeated attempts to get Mercyful Fate back together for a one-off appearance at the Dynamo Open Air Festival in Holland probably did a lot to reunite the band. So in March and April of this year the third Mercyful Fate album was recorded Metal Blade Records in Dallas at The Studio. Beside singer King Diamond the line-up consists of three other old members: bassist Timi 'Grabber' Hansen and guitarists Hank Sherman and Michael Denner. Drummer Kim Ruzz was nowhere to be found, so Morten Nilsson from Denmark took his place during the recordings. In the meantime he has injured his knee and had to be replaced by King Diamond drummer Snowy Shaw. The music on their new album 'The Spider's Lullaby' continues the direction which the band took with their 1984 release 'Don't Break The Oath', however, due to better technical facilities the

FIGHT

production is much better compared to the aforementioned predecessor. Again there are two long songs on it, 'The Old Oak' and 'Legend Of The Headless Rider;' both are full of breaks and tempo changes. Other songs are 'Shadows', '13 Invitions', 'Egypt', 'Is That You Melissa', which incorporates elements of the 1982 release 'Melissa', and a new version of 'Return Of The Vampire' where a guy called Lars Ulrich plays the drums. The album is due out in August. If you can't bear to wait you can see the band at their one-off European show in Eindhoven on May 30.

studio report

PESTILENCE

Holland's main musical export Pestilence have recorded their fourth album in Volendam. The production is even better than on their previous record 'Testimony Of The Ancients' and the record is full of weird riffs combined with acceptable song structures. Guitar synthesizers have taken the place of keyboards. The album is called 'Spheres', and some of the songs are named 'Mind Reflections', 'Soul Search', 'Demise Of Time', 'Multiple Beings', 'Aurian Eyes' (instr.), 'Personal Energy', 'Voices From Within' (instr.), 'The Level Of Perception', 'Changing Perspectives', 'Phileas' (instr.) and

STEPHAN BRINGS, ROB HALFORD, JOEY BALIN

'Spheres'. The production was taken care of by Steve Fontano, who previously worked with Howe II, Phantom Blue, R. Kotzén, G. Hughes, M.I. Firkins, Apocrypha and many others. The band members themselves claim to have listened mainly to Jazz and Fusion for the last few years in order to avoid being influenced by all the other Death Metal bands. If everything goes according to plan the album should be in the shops by the beginning of June.

METAL MIKE

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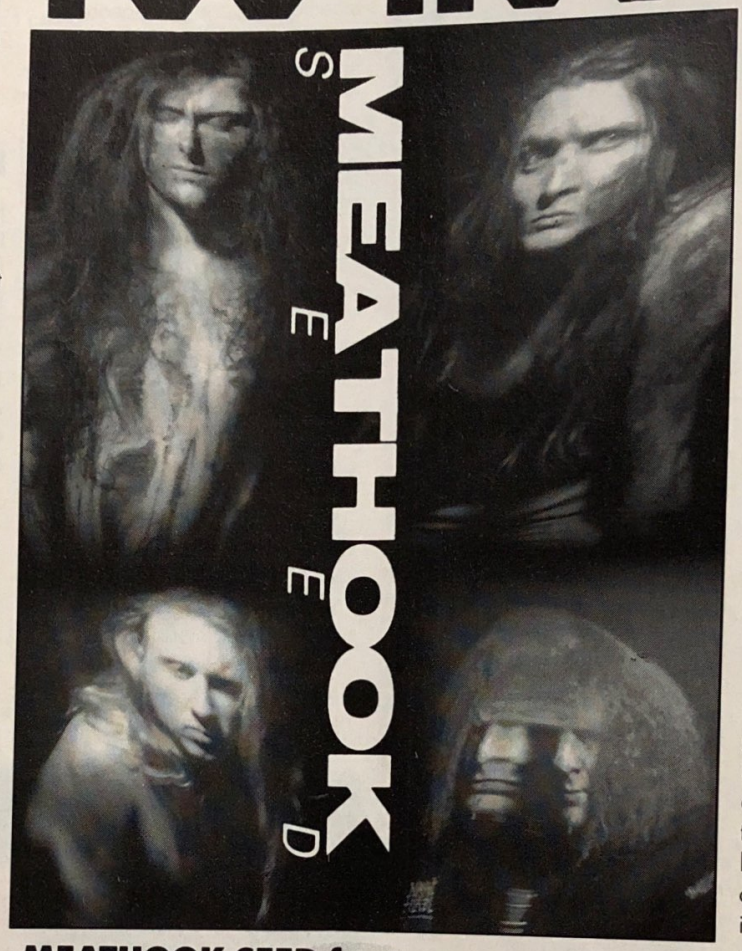
ARE YOU HOOKED?



MEATHOOK SEED features members of Napalm Death and Obituary, but the offshoot project's debut album, 'Embedded', sees a radical departure from previously charted territory. NEIL ALDIS goes cosmopolitan with guitarist MITCH HARRIS.

"I'd love to play this new stuff at a festival where everyone was tripping just so they could see what we were feeling when it was recorded!"

This is Mitch Harris and, no... he's not talking about Napalm Death. What he *is* talking about is Meathook Seed, the side project put together with drummer Donald Tardy and Trevor Peres (on vocals, would you believe?) from that lovable Beat combo Obituary. And boy, are you gonna love the results!

"I had a lot of shit building up inside that I had to get out of my system," explains Mitch, giving the reasoning behind the formation of this Thrash supergroup. "I wanted to write a whole album and be able to experiment with different sounds, different beats, different tempos. I wanted to be free to use a drum machine and try to experiment with different types of music mixing between my riffing style and different vocals. I wanted a bunch of different styles on the same album to give room to expand without limitations."

But why couldn't you do that with Napalm?

"With Napalm Death I only write one third of the music and we're all hard heads, including me. We're really set in our ways, to the point where if I suggested using a drum machine or Techno bass sounds it might cause friction in the band. I'd rather just do it myself and experiment. I don't think I have the divine right to change the band's style or even to develop it into a more technological thing. I also wanted to write lyrics, because Shane and Barney do all that for Napalm Death. I wanted to write for myself and bleed all my emotions onto paper. I let out so much shit. People who are really close to me will understand what I'm talking about. I let out things that have been fucking me up for the past three years. I couldn't really present lyrics like that to Barney and expect him to sing them. He'd want to change things, which is his right being the singer. That's why I *had* to do the Meathook Seed thing."

'Embedded', the debut album, may well surprise both Obituary and Napalm fans. It contains so many styles that every time you listen you hear new influences. So far I've tallied up about nine different bands in the first week of listening!

"We've already got ideas for the next album just from hanging out in a club, listening to crazy music. It could be the Stereo MC's, The Lords Of Acid, Frontline Assembly, Henry Rollins or Jane's Addiction. Try imagining that beat with mad guitar riffs. As soon as I get home I'll try to do what I've been thinking about. The thing is, especially with this album, I worked on it for about a year and-a-half. I had this riff in my head that would not leave me alone and I'd played it so many times that I couldn't forget it. There are a lot of subliminal little things where me and Trevor tripped out in the studio and were just whispering things and shit. There are all kinds of things that people aren't gonna hear for the first 10 or 20 plays, or until they hear it on a different stereo, or on a PA you might notice the big '808' kick. I think it's cool, 'coz at least you won't get bored of it straight away."

To get a good idea of just why this album might surprise existing fans, I should explain that the last two tracks, 'Visible Shallow Self' and 'Sea Of Tranquillity' have no guitars, no blast beats and no death growls, just a techno drum beat and lots of weird shit.

"A lot of people who listen to our other bands... well, it's gonna go way over their heads. I wish I could've made them three times as long. They're good to sleep to. It gives you weird dreams. It lets your mind wander. If you open your mind and trip out - get in the right frame of mind those songs are perfect!

"There doesn't *have* to be a guitar on the next album," he continues, thoughtfully. "With this band we can do anything and get away with it. You get tired of doing the same old shit sometimes and it's good to have an outlet from your frustrations, just to be able to do what you're into at the moment. You just have to open your mind. There are a lot of narrow-minded people around."

So, dear reader, where do you stand? Are you condemning this record even now, before you've heard it? Are you gonna slag it because 'it's not Death Metal'? Or are you intelligent enough to know that good music is good music no matter what label is hanging above it in the record shop?

Meathook Seed... buy it, believe it, blast it out at high volume! Be amazed! ■

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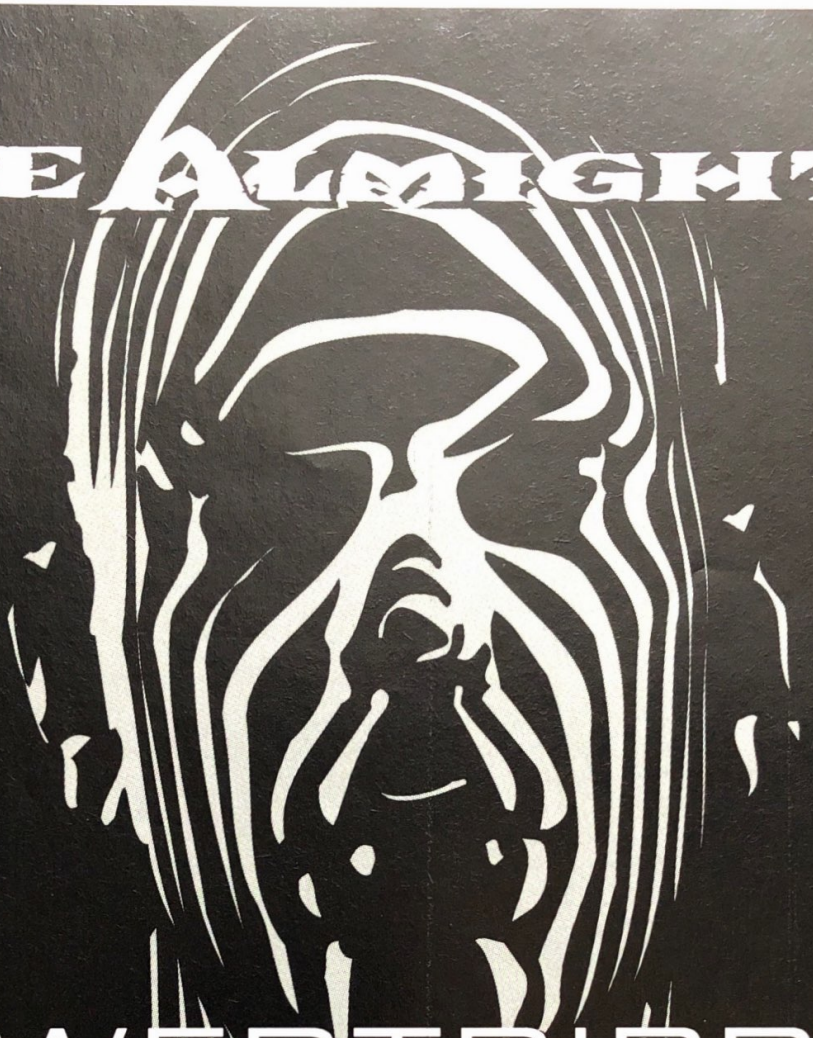
THE ALMIGHTY



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and all good record shops.

polydor

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LIFE'S A BED OF ROSES!

Ain't it always in Bon Jovi-land?! Rumours of slower ticket sales, less albums shifted and the adverse effects of Seattle on commercial Rock haven't dimmed JON BON JOVI's pretty-boy smile. On the eve of the band's UK tour, NICK DOUGLAS discovers that it's still the music that matters!

"So far, the tour couldn't be better. It's definitely big."

So speaks Jon Bon Jovi, expressing his thoughts on his band's current jaunt promoting the latest album, 'Keep The Faith'. Jon and the band that carries his name are currently three quarters of the way through the American leg of this, their first 'proper' tour in what... three or four years? It's been a long while since Bon Jovi have trodden the boards and in the interim a lot has changed, especially in the field of Rock music. Jon is relaxing in Florida, having already taken the band across the States and he seems to be pretty happy with everything so far. However, what about those changes? The whole musical situation has evolved since Bon Jovi took over the world in the Eighties! Musical tastes, styles and fads have come and gone. A hell of a lot of water has passed under the bridge since the last time Jon and his pals cruised the world's stadiums on the crest of a wave that reached the peak of its swell at the very beginning of 1990.

Considering the sweeping changes in audience expectations, I asked Jon what differences the band have noticed between this tour, and say, the 'New Jersey' mega-jaunt?

"Well, it's got a little harder. It's a big production and there's a lot going on, but there's a different set-up in a different city every night. There are also different songs every night. You don't unpack a suitcase for months at a time. It's life on the road again. It's just basically five guys and a lot of songs. It's back to basics as with everything else we've done this year. We got rid of everything that wasn't essential to the band. We didn't need any of that stuff. We didn't want it and we didn't want to hear about it."

OK, it seems that this is very much what the band wanted, but how have the fans reacted to this new approach? Jon is confident that the basic stance has worked in their favour.

"I think they're digging it, you know? The evidence is that we're selling out the shows. We're doing the business out there. The people are coming, the reviews are great and the rest of it is cool. There are a lot of songs there from over the years."

In the couple of years that passed without any action from the band - although both Jon and guitarist Richie Sambora released solo records to different degrees of success - one word has had an incredible effect on the Rock industry... Seattle. The North Western state has single-handedly turned the music business up-side down. As a result, there have been many casualties. Any band that can't be conveniently shoved into the 'Alternative/Grunge' bracket has very little chance of any major media attention. When Bon Jovi released 'Keep The Faith' last Autumn, there was much talk of the latest wave of heavy music tolling the final bell for Bon Jovi and their ilk. It would seem that the band are just as aware of the situation. At a recent show at the LA Forum, Jon even introduced the band's next single by saying "Call up your local radio station and tell them to play this song. We may not be from Seattle but we can still kick some Rock'n'Roll ass!"

How does he *really* feel about the whole thing?

"Well, that was just a joke," he begins. "I said that for a joke. It's a fashion that's all. Things go in and out of fashion don't they? Right now I think this is the current fad and I think there'll be some great bands and there'll be some that you'll never hear from again."

Do any examples spring to mind? He pauses for a few seconds and replies.

"I think Pearl Jam will be around for a while yet."

What about Nirvana? His answer is rather surprising!

"I don't know a whole lot about them. I don't think this Seattle thing is taken too seriously. Enjoy it... there's some great stuff there but, at the end of the day, I think that it all revolves around music. If you ain't got the songs, there's nothing much else. There'll be three or four bands that'll make it and the others will fade away."

With different musical trends, styles and fashions, of course, come different 'flavours of the month'. The success of any given band can depend, to a large extent, on how 'in' their sound, image or attitude is at the time. From 1986 through to 1989, Bon Jovi were everywhere. Both 'Slippery When Wet' and 'New Jersey' notched up multi-million sales worldwide. The latest record, 'Keep The Faith' has by no means been a flop. It's already platinum in the States and has spawned two hit singles, one of which, 'Bed Of Roses', is currently Top Ten in the USA. These results, however, have been relatively slow in developing. Perhaps album sales will pick up as more singles are released and the benefits of touring kick in. Does this failure to match the meteoric sales performance of previous Bon Jovi long players concern Jon to any great degree?

"I'm not really thinking about record sales right now," he says stoically. "That's the last thing on my mind. I think all that's on my mind is the moment. It's not about charts and number games and those kind of things."

When the American leg of this tour winds up, the band head straight over to the UK, Ireland and Europe. Bon Jovi have played in Britain many times both before and since the temporary split. Is Jon looking forward to playing the European leg of the tour?

"Oh yeah. We're doing three shows at Wembley, three at the NEC, two in Dublin and Belfast. We're also going back to play outdoors at Wembley Stadium in the Summer. The shows over there sold out pretty quickly."

Back on their special 'theatre' tour last October, the band kicked off their live set with their own version of The Beatles' 'With A Little Help From My Friends'. I asked Jon whether they had any plans to go any further than using it as a warm-up number at intimate, invite-only shows.

"Somewhere down the road we'll record it. I think that we do a cool version of it. Sometimes we do it on this tour. The show's never the same. There's a lot of great songs out there that through the years have influenced us and we like doing other people's tunes sometimes."

OK, finally, in case you've been hibernating

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this past six months, Bon Jovi is back. Back with a new image and a new tour playing somewhere near you soon. So what of Jon's solo career? After all, his sound-track album to the 'Young Guns 2' movie was a major success in its own right and many felt that was the end of the band and the arrival of Jon Bon Jovi - solo star. However, he proved them all wrong by re-uniting with Richie Sambora, Alec Jon Such, David Bryan and Tico Torres after a long rest period. Will there be any more solo albums? Although he's not ruling the possibility out it doesn't seem too likely.

"Not in the immediate future, but there's certainly room for it. This tour is taking up all our time at the moment. It's fun to do something by yourself but, at the end of the day, it's more fun to share."

That, evidently, is what this band's all about. They haven't earned the nickname 'The Brotherhood' for nothing! ■

"To be stuck in the same mould year after year gets boring. You take a little bit of Country, a little bit of Funk, a little bit of the Grunge thing and make your own style out of it."
JON BON JOVI

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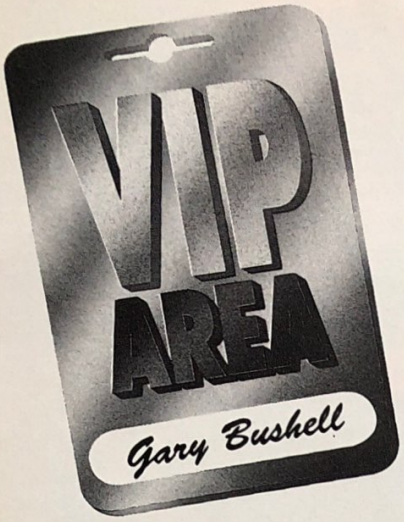

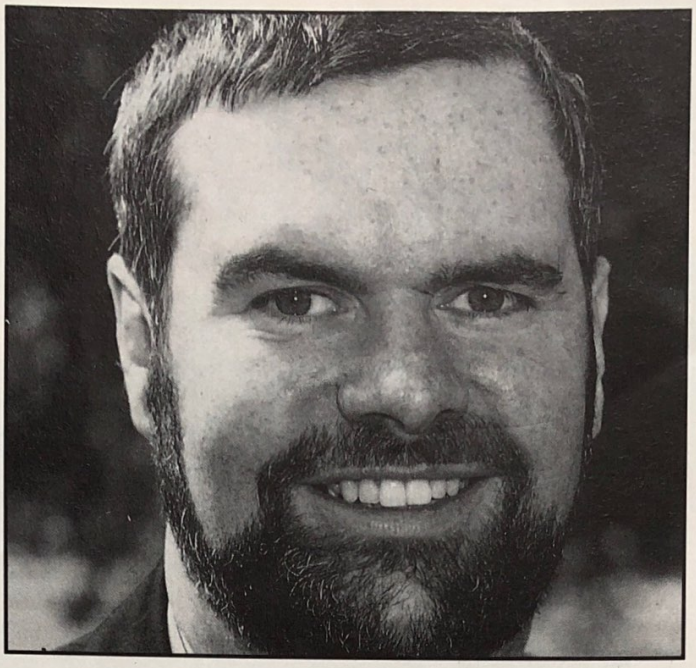

GARRY BUSHELL

'Bizarre' editor, man responsible for the 'Oi' movement of the late Seventies and, to cap it all, TV star with his own guest spot on GMTV, GARRY BUSHELL is a one-man army of journalistic gabble. PIPPA LANG talks to the man who gave her her first pseudonym.

"Suzi Wild! That was back in the days of the Tygers Of Pan Tang wasn't it?! Blimey, that's going back a bit. That's when the Heavy Metal Outlaws were around... great band! I haven't really been in touch with what's going on in Metal since that time, when we were working at Sounds, although my kids are well into Guns N'Roses, so obviously I know about them. It's just a shame they had to start back-tracking and making all these political statements and doing covers! What a lack of taste that revealed, you know, to do a cover of 'Live And Let Die'. I mean, if you're going to do a Paul McCartney song, at least do 'Helter Skelter'! "As far as new stuff that I like, Ice-T's great, although he's more Rap than Rock, but he's got a great attitude. It seems to me that, because of TV and radio, Rock doesn't have the same status over here as it has in America. These assholes who don't have time to consider popular tastes are responsible. The trouble is, all these people who are running the A&R departments at record companies over here are just a bunch of posey NME graduates. You know, if it's trendy, sign it. They're not interested in building a band up, maybe they're too lazy. Take Thunder, for example, they had to change their name from Terraplane to get signed, and then they had to go the States for a deal.

The music business was definitely better in the late Seventies. I was writing about a whole cross-section of bands then, from The Blood right the way through to Ozzy Osbourne, Motorhead and Rainbow. I was really friendly with Rose Tattoo, who I went to the States with when they supported Aerosmith. I wrote the first reviews on Madness and The Specials, and the first stuff on legendary bands like The Cockney Rejects! I mean, that 'Oi' movement was, like, the real thing. All these Punk bands were always going on about living in tower-blocks, but most of them came from nice little art school backgrounds. Like Joe Strummer singing 'White Riot' and living in a white mansion! It was all a big con. But bands like the Angelic Upstarts, the Rejects and the UK Subs (how old is Charlie Harper now?! Even in those days he looked like he needed two little men with jump leads to start him up!) who came in the wake of Sham 69, were the real thing, but they were never given the attention they deserved. I remember a story about The Upstarts - they played a gig at this prison up north once, and the prison chaplain thought that, with a name like that, they must be a religious band! As soon as the band got in there, they put all these banners up with things like 'Fuck the police', and they did Punk covers of songs like 'San Quentin' and 'Folsom Prison Blues', and all the pigs were outraged. I really didn't think we were going to get out alive! And then, of course, I had my own band, The Gonads which was formed in 1976 - I was Garry of The Gonads! We had classic songs like 'I Lost My Love To A UK Sub'! All these musicians wanted to be in the band, like members of Maiden and Leppard, but they all played too well. I had to draw the line at talent!

Of course, you know my biggest claim to fame was discovering Twisted Sister? Me and photographer Ross Halfin were out in New York doing UFO or something 'round about 1981, and happened to pop into this Long Island bar where Twisted 'fockin'' Sister were playing. We thought they were great! So I told Martin Hooker who was running Secret Records at the time [now managing director of Music For Nations] about this outrageous band, he went out there, signed them up and brought them back, broke them big in Britain, and then Atlantic signed them and they got a platinum disc!

Blimey, maybe my memory ain't as bad as I thought!" ■

HOWARD JOHNSON
1. TOOL: 'Undertow'
2. AEROSMITH: 'Get A Grip'
3. THE ALMIGHTY: 'Powertrippin''
4. WOLFSBANE: 'Massive Noise Injection'
5. PORNO FOR PYROS: 'Porno For Pyros'

PIPPA LANG
1. MONSTER MAGNET: 'Superjudge'
2. AEROSMITH: 'Get A Grip'
3. TOOL: 'Undertow'
4. QUICKSAND: 'Slip'
5. GRUNTRUCK: 'Push'

JAMES SHERRY
1. THE BREEDERS: 'Pod'
2. MOVING TARGETS: 'Take This Ride'
3. VARIOUS: 'Eve Records Compilation'
4. HUGGY BEAR/BIKINI KILL: 'Split LP'
5. TOOL: 'Undertow'

ANTHONY NOGUERA
1. PORNO FOR PYROS: 'Porno For Pyros'
2. SCREAMING JETS: 'Tear Of Thought'
3. THE ALMIGHTY: 'Power Trippin''
4. MINDFUNK: 'Dropped'
5. THERAPY?: 'Short Sharp Shock'

ANDY BRADSHAW
1. JOHN CAMPBELL: 'Howlin' Mercy'
2. PURE: 'Pure-A-Funalia'
3. DRIVIN'N'CRYIN': 'Smoke'
4. POISON IDEA: 'We Must Burn'
5. MONSTER MAGNET: 'Superjudge'

NEIL ALDIS
1. ICE T: 'Home Invasion'
2. MEATHOOK SEED: 'Embedded'
3. OLD: 'The Musical Dimension Of Sleakstak'
4. BUTTHOLE SURFERS: 'Independent Worm Saloon'
5. SONIC YOUTH: 'Daydream Nation'

KRUSHER
1. THE ALMIGHTY: 'Power Trippin''
2. OLD: 'The Musical Dimension Of Sleakstak'
3. SLEEP: 'Sleeps Holy Mountain'
4. JUDDA: 'Demo'
5. WOLFSBANE: 'Massive

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REVIEWS

ALBUMS
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ALBUM OF THE MONTH

Unfortunately for Tool, their full-length debut LP has come at a time when people too lazy to actually listen, may find themselves brushing Tool away with that one simple word, 'Grunge'. The fact that what was once a compliment is now being delivered to bands like a death-blow is sad, to say the least.

So, along with your pre-conceptions, put those lumberjack shirts back at the bottom of the drawer where they belong, and enjoy a band that contains all the best elements of Soundgarden, Alice In Chains and Pearl Jam, but conjures up its own intensity, vibe and attitude.

Tool are Industrial without the clank. Within the rhythms and riffs, there's a driving force that brings the confused *Industrial* term instantly to mind, and it's that which swings Tool far away from any lazy Grunge tag. Sure, they grunge it up like there's no tomorrow, but that's only half the story. For the full picture, check out the likes of 'Sober' and 'Bottom', the latter featuring a superb spoken word passage by the god of all things intense, Henry Rollins. It's an incredibly moving segment that gives the song a certain air of spontaneity, mood and killer atmosphere!

TOOL
'Undertow'

(Zoo/BMG)

Tracks: Intolerance, Prison Sex, Sober, Bottom, Crawl Away, Swamp Song, Undertow, 4, Flood, Disgustipated.
Producers: Sylvia Massey & Tool

But Tool don't need any help from Hank when it comes to intensity. They've got their own mini-version of the man himself in the shape of Maynard James Keenan, who, although half the size and body weight, manages to equal Rollins in the gutsy vocal department with a style that has to be heard.

All in all, 'Undertow' is an album that, given the chance (meaning you have to listen to it more than once), will work its way under your skin and into your mind better than any drug you or I could afford to buy!

James Sherry **5**

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JUDAS PRIEST

'Metal Works '73-'93' (Columbia)

Tracks: The Hellion, Electric Eye, Victim Of Changes, Painkiller, Eat Me Alive, Devil's Child, Dissident Aggressor, Delivering The Goods, Exciter, Breaking The Law, Hell Bent For Leather, Blood Red Skies, Metal Gods, Before The Dawn, Turbo Lover, Ram It Down, Metal Meltdown, Screaming For Vengeance, Another Thing Coming, Beyond The Realms Of Death, Solar Angels, Bloodstone, Desert Plains, Wild Nights Hot & Crazy Days, Heading Out To The Highway, Living After Midnight, A Touch Of Evil, The Rage, Night Comes Down, The Sinner, Freewheel Burning, Night Crawler.
Remastered by: Judas Priest & Tom Allom

'Thrusting to the hilt...'. Those four words from 'Freewheel Burning' will forever epitomise Judas Priest. If ever there were a band whose hilt had never been more thrusted to, it is Priest's. However, it has to be said that the prospect of Rob Halford doing the thrusting has always troubled me somewhat. But having said all that, if you're misguided enough to doubt the importance of Priest as a yardstick for out-and-out Metal, well, to coin a phrase (and risk the pun), you've got another thing coming. Thirty-two things in fact.
This compilation couldn't come at a more appropriate time, with the departure of Halford marking the end of an era for the band.
The biggest difficulty in putting a collection like this together is how to satisfy everyone. There's normally something which has been left off that some misery guts will moan about, which, admittedly is normally me! I *nearly* quibbled the omission of 'Ripper', before learning that it's to be issued as a B-side for the 'Night Crawler' single. Had there been an absence of 'Beyond The Realms Of Death', 'Victim Of Changes', 'Exciter' or 'The Sinner', there would've been trouble! They've even had the common sense to omit the one track which stands out in their history as the worst thing they've ever done, the truly awful 'United'!
This, then, is about as definitive a Judas Priest collection as you can get. Spanning their entire recorded career, you have a unique opportunity to dress up in leather, studs and a very dodgy hat, and parade around your living-room making Harley Davidson noises to your heart's content. At the same time, you will be treating your ears to some of the most brain-meltingly caustic Heavy Metal possible. Rob Halford's stratospheric larynx straddling the twin guitars of K K Downing and Glen Tipton is one of the most potent expressions of the Metal art there is.
All you have to do is buy it. 'Do it, do it, do it'!

Andy Bradshaw **4**

KISS

'Alive III' (Mercury)

Tracks: Creatures Of The Night, Deuce, I Just Wanna, Unholy, Heaven's On Fire, Watchin' You, Domino, I Was Made For Lovin' You, I Still Love You, Rock And Roll All Nite, Lick It Up, Forever, Take It Off, I Love It Loud, Detroit Rock City, God Gave Rock'n'Roll To You, Anthem.

As far as I'm concerned, Kiss haven't made a consistently stunning album in over a decade, floundering around in a quagmire of pathetic 'party hardy' buzz-words and music that play to the lowest American dude mentality. Challenging? Gimme a break. Relevant? Not in a Rock world that has embraced the ethos that you don't have to be a retarded, sexist, male bimbo to play with power and intensity. Kiss is for kids. When their last double live opus, 'Alive II', was released in 1977, I was thirteen and captivated by the sheer size of the showmanship, rather than the egos! I also liked going to the circus. Not anymore.
Kiss have their place. For those with a desire for escapism mixed with insubstantial pizzazz, Kiss probably fulfil a need. What's harder to grasp, is how the main players haven't felt the need to move onwards and upwards. Hence, 'Alive III' is choc-a-bloc with exhortations to party, rock'n'roll and fuck (not necessarily in that order), allied with typical bone-crunching metallic fare. There's no doubt that plenty of the finest moments from the last decade are included. 'Domino' plunders heavily from AC/DC, 'Creatures Of The Night' powers along with admirable conviction and the band's stab at disco, 'I Was Made For Lovin' You', still ranks as their finest bona fide song. 'Alive III' perfectly sums up what Kiss has been about: kick-ass, horizontal- bopping, all-night partyin' bad boys with nary a care in the world. Of course, none of this is really true, when you have a businessman and a bit of a fairy involved. Still, Kiss have always been about illusion, and this album weaves the magic as well as any Paul Daniels trick. As a snapshot frozen in time of an era when the veneer of old- style Heavy Metal hadn't been tarnished, this is an album that you'll find yourself enjoying in a curious fashion. Get your photos out of how *you* were in '77, and you'll probably raise a nostalgic smile at them too!

Howard Johnson **3**

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VINCE NEIL

'Exposed' (WEA)

Tracks: Look In Her Eyes, Sister Of Pain, Can't Have Your Cake, Fine Fine Wine, The Edge, Can't Change Me, Set Me Free, Living In Luxury, You're Invited But Your Friend Can't Come, Gettin' Hard, Forever.
Producer: Kevin Elson

Increasingly, Vince Neil's career seems to be treading in the footsteps of none other than Dave Lee Roth (apart from the fact that neither of 'em can sing for toffee). Take it from the top: charismatic singer leaves super-successful mega-Metal outfit to pursue solo career, hooks up with hot-shot fret-punk (Steve Vai in Roth's case) and launches solo shot. So beach-bum bubble-brain Vince partners technical whizz-kid Steve Stevens for 'Exposed', a daft but sometimes thrilling Metal excursion. And surprise, surprise, it's not half bad. Let's face it, who would've expected Vince Neil (never the musical power behind the Crüe) to come up with anything worth a shake of the hat?

Much of 'Exposed' follows pretty much the same lines as any number of Mötley Crüe's albums, in that the quality of material veers drastically from bordering on the brilliant to the predictably cack. Opener, 'Look In Her Eyes', is a mental Metal stunner, all racy guitar heroics courtesy of Stevens and a thundering delivery from Neil himself. Sure, it's nothing new, but the knockout punch delivery guarantees explosive results. 'Sister Of Pain' is the half-brother of Crüe's 'Girls, Girls, Girls', a stomping macho anthem that includes a predictably fiery solo. "I'm a dirty boy" growls Vince, and yes, I suppose he is really. At best, Vince's voice has only barely been able to carry a tune, at times the voice of the Crüe could sound unerringly like a stuck pig. It's something of a surprise, then, that 'Exposed', whilst not exactly giving Geoff Tate a run for his money in the vocal acrobatic stakes, "*does*" sound like Vince is making a real effort to expand his admittedly limited tonsil range. 'The Edge' makes superb use of his lung power and, with its inventive Nineties Metal aura, is a definite highlight. 'Can't Change Me' is clever and catchy, and rounds off side one on an experimental note. The rest, though, is tosh; party pantie Metal for Glam brains and artless cock-rockers with big hairdos. 'Gettin' Hard'? Good for you Vince! 'Exposed' is as dumb as an ox, but it *is* fun.

Anthony Noguera **3**

MASTERS OF REALITY

'Sunrise On The Sufferbus' (Def American)

Tracks: She Got Me, J B Witch Dance, Jody Sings, Rolling Green, Ants In The Kitchen, VHV, Bicycle, 100 Years, TUSA, Tilt-A-Whirl, Rabbit One, Madonna, Gimme Water, Moon In Your Pocket.
Producer: Masters Of Reality

How long has it been? *Four* years? Yes indeed. Four years since Masters Of Reality's legendary debut album shattered all delusions that Rock wasn't diverse anymore. That stetson-touting gunslinger, Chris Goss, and his bunch of oddities, came, saw, conquered and went away again. Just like that, leaving just a memory of a ten-gallon hat. Then there was the splinter group, The Bogeymen, a couple of years ago, which almost filled the gap, but not quite.
Now, at last, after much faffing about (including Goss' production of the Kik Tracee 'Field Trip' EP last year), Masters Of Reality are back with 'Sunrise On The Sufferbus'. This is the perfect progression from 'Masters Of Reality', with strangeness and quirkiness driven forcefully through its heart. As diverse and sardonic as any Beatles album, particularly 'Abbey Road', and with Ginger Baker's manically busy thunder-beat familiarity pattering throughout the fourteen songs, what we have here is an album of classic proportions. From the floating, grandiose appeal of '100 Years', with its smooth violin section, to the quaint 'Jody Sings', quirky 'Bicycle' and slithering jazz of 'Rabbit One', this is one album you will not understand, not ever, so just enjoy it instead. 'TUSA', in particular, will raise a giggle, with Ginger's Ian Dury-type spoken observations of the Yanks' inability to make a decent cuppa cha!
'Sunrise On The Sufferbus' could've been recorded in any decade at all, it's totally timeless. Even with the emphasis on the sort of weird psychedelic power Blues Cream were so good at, (particularly 'Gimme Water', in which Goss' vocal similarity to Jack Bruce is so obvious), this doesn't fall into the retro category at all. Pure magical illumination, tongue-in-cheek limerick (the wicked thirty-eight second 'Madonna' is a sheer delight) and unbeatable sarcasm, 'Sunrise On The Sufferbus' needs to find pride of place in your record collection, if you wanna call yourself a real music buff.

Pippa Lang **5**

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CD MC LP REVIEWS

BRAD
'Shame'
(Epic)

Tracks: Buttercup, My Fingers, Nadine, Screen, 20th Century, Good News, Raise Love, Bad For The Soul, Down, Rockstar, We.
Producer: Stone Gossard

Written and recorded in a stunning seventeen days, Brad's debut album is going to be a big surprise for people expecting main man Stone Gossard to have come up with some kind of 'Ten' part two.

Put together on a sabbatical from Pearl Jam's current recording commitments, 'Shame' is a chance for Gossard to take a break from the pressure and stretch out his musical kudos with a bunch of his friends. The results are relaxed and earthy, so live sounding in fact that at times songs like 'Nadine' and 'Screen' sound like rehearsal tapes. There are obvious links to Pearl Jam; most notably in the soulful vocals of Shawn Smith and the looseness of the arrangements. But this is in no way a carbon copy of Gossard's day band. 'Screen' is spacey and melancholic, and *does* sound like something Prince might muck around with, especially with the beautiful piano arrangement that washes through the album playing such a prominent part in this song. 'Shame' is a painfully honest record, sometimes standing emotionally naked, and as such, is a record that reaps considerable poignant rewards.

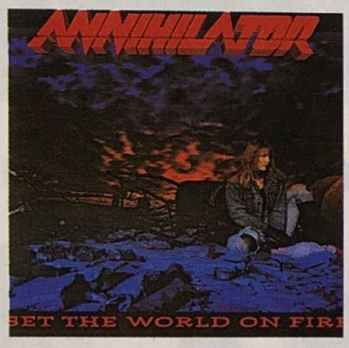
Anthony Noguera 4

FRONT 242
'06:21:03:11 Up Evil'
(Revolver)

Tracks: Crapage, Waste, Skin, Motion, Religion, Stratoscape, Hymn, Fuel, Melt, Flag, Mutilate, (S)crapage, Religion (Foetus Remix).
Producers: Front 242 & Andy Wallace

Front 242 may not strike *anybody* as being anything close to a Metal band, and, true enough, they're not. Up until now, that is, when suddenly, they're as Metal as Nine Inch Nails are, who, after all, won 'Best Metal Song' for 'Wish' at the 1992 Grammy Awards.
With the installation of Andy Wallace at the controls and the injection of *geetars* into Front 242's previously wholly-techno repertoire, we have here an album that is as heavy as anything Trent Reznor's ever done. This album is one of two that Belgium's Front 242 are releasing simultaneously, the other being a more 'ambient' presentation. Thus, they have cunningly spread themselves over, it must be said, an extremely broad spectrum. The single, 'Religion', in particular, is heavy as fuck, with a menacing rhythm slicing through futuristic, distorted vocals to create an entirely creepy effect.
Industrial? Front 242 have always been that, but on more of a lighter, techno scale than this album. '...Up Evil' will tickle the fancy of anyone adventurous enough to give it a go.

Pippa Lang 4



ANNIHILATOR
'Set The World On Fire'
(Roadrunner)

Tracks: Set The World On Fire, No Zone, Bats In The Belfry, Snake In The Grass, Phoenix Rising, Knight Jumps Queen, Sounds Good To Me, The Edge, Don't Bother Me, Brain Dance.

What a superb album! That's possibly the only way to sum up this latest opus from Canada's biggest hope since Bryan Adams. Annihilator have always sold themselves short, putting out albums that had the potential to be incredible, yet something was always not quite right. 'Set The World On Fire', though, is about as perfect as this band can get. Varied and exciting, it shows a side to the band never before seen. It's official - Annihilator are no longer a Thrash band. There is no Speed Metal anywhere on this album at all. Instead, you have ten wonderful Metal tracks, from the hard-edged 'No Zone' through the dream-like 'Phoenix Rising' to the downright strange 'Brain Dance', a song destined to be on the soundtrack to 'The Addams Family 2', if such a thing exists. Strange and jumping, a little *Ramones* in places, it shows the sense of humour the band so evidently have (they take the piss out of Alison Hell). If you just want something to bang your head to, this isn't it. If you're missing Priest already and want some straight Metal, then this is the one for you.

Tony Dillon 5

OVERKILL
'I Hear Black'
(Atlantic)

Tracks: Dreaming In Colombian, I Hear Black, World Of Hurt, Feed My Head, Shades Of Grey, Spiritual Void, Ghost Dance, Weight Of The World, Ignorance And Innocence, Undying, Just Like You.
Producer: Alex Perialas

'Too late!' was the cry. Five years ago, Overkill could've got away with this powerful poppy rocky riffmongering and might even have had a cracker of an album under their belts. But, alas, to hear such an album these days is just ridiculous. You'd find more flair in Sebastian Bach's trousers than on this incredibly dull album. 'I Hear Black' makes a quick round of solitary hide-and- seek seem gravel-lickingly, knee-tremblingly eventful. Are they wondering why they aren't as big as an elephant's trousers? Well, I'll tell 'em. Are you listening, Bobby whatever-yer-name-is? Then I'll begin.
This is what all the shite 1988 Metal bands sounded like after they'd heard Metallica and, if Overkill's development is anything to go by, then, by 1998, they'll be sounding like Nirvana (by which time Nirvana will probably sound like this).
Neat riffs, tidy production and squeaky clean 'I have a salamander in my trousers' vocals leave this inoffensive toilet standard Rock album doomed to non-discovery. I hope.

Stoko 2

MEATHOOK SEED
'Embedded'
(Earache)

Tracks: Famine Sector, A Furred Grave, My Infinity, Day Of Conceiving, Cling To An Image, A Wilted Remnant, Forgive, Focal Point Blur, Embedded, Visible Shallow Self, Sea Of Tranquility.
Producers: Steve Gurney & Meathook Seed

The drilling techno-bleeps of first track 'Famine Seed' raised my hopes, promising an album of heavy Industrial pounding. Unfortunately, it was not to be. 'Embedded' quickly dissipates into solid but unspectacular Death Metal. It could be wrong to expect any more, as Meathook Seed is a side project of Napalm Death guitarist Mitch Harris and Obituary guitarist, Trevor Peres, and drummer Donald Tardy.
The sound is good. Peres puts down his guitar and takes the mike, proving to be an excellent growling and gurgling Death Metal vocalist. This album is just as competent as both Napalm Death's and Obituary's last albums. But I felt cheated, as only 'Famine Sector', the Ministry-like 'Focal Point Blur' and the bizarre 'Sea Of Tranquility' (over twelve minutes of bleeps and gurgles), move from the expected. I hoped for more experimentation. All members of this project can go back to their existing bands and grind away at the same groove with no worries. This should have been an excuse to let their imaginations run wild, but they played it safe, and that's a shame.

Richard J Savage 3

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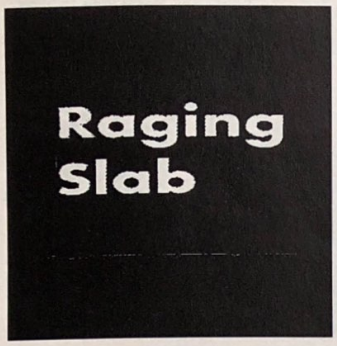
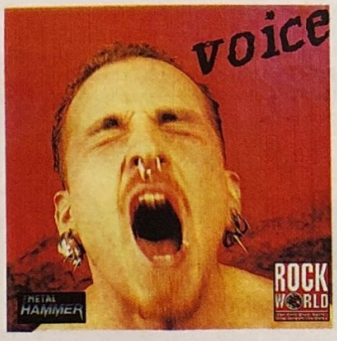


RAGING SLAB
'Dynamite Monster Boogie Concert'
(Def American)

Tracks: Anywhere But Here, Whetherman, Pearly, So Help Me, What Have You Done, Take A Hold, Laughin' Or Cryin', Worry, Lynn, Lord Have Mercy, National Dust, Ain't Ugly None.

Raging Slab. What does that conjour up in yor mind? Does it make you think of Lynryd Skynyrd? No? Nor me, fact is they sound like the type of chaps to play full tilt, heads to the wall, noise, but what we actually have here is good time rhythm'n'blues. I can see it now, got my blue jeans on, white shirt, shades. My white stretch-cadillac's roof has come open as far as it can go, my whicker-weave cowboy hat looks cool as hell... and - wow - there's something beautiful in a pair of denim hot pants ahead, thumbing a lift!
At times Raging Slab fall into that cliched pit, as on 'Pearly' with it's tried and tested riff and vocal melody, but what they bring to it is a slab of power not normally associated with Southern Boogie.
The vocals occasionally sound like an American version of Rod Stewart, especially on 'So Help Me', with its happy little banjo and toe tapping rhythm.
The Black Crowes do it better, but the Black Crowes are a bunch of arseholes. Get in your car and drive!

Neil Aldis 4

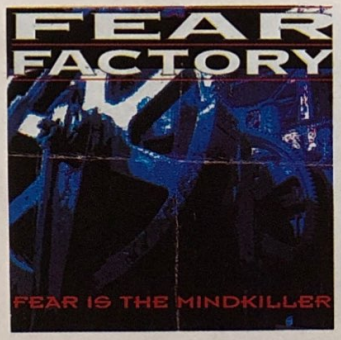


VARIOUS
'Voice'
(Roadrunner)

Tracks: Tribe - Gruntruck, Business - Biohazard, Set The World On Fire - Annihilator, Lights On - Waltari, Cinderella's Daydream - Zu Zu's Petals, Skin - Optimum Wound Profile, Never Too Late - Phantom Blue, Monarch Of The Sleeping Marches - Disincarnate, The Boy Can Sing The Blues - Glenn Hughes, Face - Innerstate, Stay Turned Red - Atrocity, Ghostrider - Bloodstar, Fugitive Soul - Treponem Pal, Scapegoat - Fear Factory, Throb - Skin Chamber, It's Like That - Dog Eat Dog, Black #1 - Type O Negative.

Compact compilation of Roadrunner's brightest hopes, and a valid A-Z of modern Rock. Brought to you by our worthy selves and our drinking buddies at Rock World, I'm bound to like this (if I want to keep my job). No worries on the 'but I'm a crap liar, your honour' front, because this is a bona fide stormer of an album, covering every aspect of modern Rock from Pop to Industrial.
So, if you're not like me and don't get physically aroused by the groin-trembling loveliness of Gruntruck and Waltari or the perfect Pop-dom of Zu Zu's Petals, then there are modern variations of rockist clichés from the likes of Phantom Blue who, in full album form, would have me in tears, but manage to fit into this compilation competently.
There's some good shit about. Hats off to Roadrunner for a great compilation. Hats off to Metal Hammer for showing encouragement to lesser-known bands. And hats off to me, 'coz I'm a bloody good sort.

Stoko 5



FEAR FACTORY
'Fear Is The Mindkiller'
(Roadrunner)

Tracks: Martyr (Suffer Bastard Mix), Self Immolation (Vein Tap Mix), Scapegoat (Pigfuck Mix), Scumgrief (Deep Dub Trauma Mix), Self Immolation (Liquid Sky Mix), Self Immolation.
Producer: Front Line Assembly

Take two socks. One was something you wore several years ago, the other a more recent monstrosity that has been lurking beneath your 'Gardening Weekly' bedside collection. Both socks stink worse than a National Front manifesto.
Put these two socks together, and you've got a new pair, right? But it still stinks. Fear Factory have passed their laundry basket over to Front Line Assembly, creating a new cross-over featuring a mismatch of two styles. Both are total shit, and the resulting mix is something very interesting with a distant hum.
Rave with Death Metal! I suppose it had to happen. Two turgid, cumbersome forms that function through rhythm and noise, both needing brave moves like this to keep them valid and, though this is interesting and powerful, it's performed too easily without the possibilities of such a fusion thing being fulfilled. It'll all come out in the wash, hopefully.

Stoko 4

SAVATAGE
'Edge Of Thorns'
(Atlantic)

Tracks: Edge of Thorns, He Carves His Stone, Lights Out, Skraggy's Tomb, Labyrinths, Follow Me, Exit Music, Degrees Of Sanity, Conversation Piece, All That I Bleed, Damien, Miles Away, Sleep.
Producer: Paul O'Neill

I don't like Savatage. In fact, I think their eyes should be scooped out with a teaspoon and replaced with small pieces of cake. Whittle away their legs and observe the subsidence, sandpaper their genitals and superglue their lips to each other's poo chutes. Mystic Meg-ist titles give the game away. 'Sleep' is too appropriate. 'Lights Out'? I'll put their fucking lights out, and 'He Carves His Stone'? 'He Plays With His Knob With A Pair Of Tweezers' more like.
I doubt, when Mr Record invented the gramophone, that he intended for pathetic wastes of ovaries such as Savatage to be preserved for posterity. I hate this band and all the clichéd consumerist shite Savatage represent. Of course, they will giveth not a fuck what I say. They've got their record deal, their money, their lack of imagination and, most of all, thousands of mugs prepared to buy shit like this. I hope they have a nice life, they deserve each other.

Stoko 1

MAGNUM
'Archive'
(Jet)

Tracks: Sea Bird, Stormbringer, Slipping Away, Captain America, Master Of Disguise, Without Your Love, Find The Time, Everybody Needs, Kingdom Of Madness, Lights Burned Out, The Word, True Fine Love.
Producers: Various

Magnum are probably nice Birmingham boys, but their recorded output has been such a crock for such a long time that it's really hard to be anything other than scathingly dismissive of whatever they try to, from their sub-Roger Dean sleeves by Rodney Matthews, to the old windbag warblings of the hilariously arm-waving Bob Catley. Now if Magnum had really been hippies, diving off to dance naked in the moonlight with some suitably ethereal musical backdrop, then I would probably have dug the shit out of 'em in a sadly faddy retro kinda fashion. In fact, the earliest Magnum tracks on this odd compilation of..er..oddities, namely 'Sea Bird', Stormbringer', 'Slipping Away' and 'Captain America' are without a doubt the coolest things I've ever heard from this remarkably uncool band. Flutes warble merrily, the groove is laid-back and not one iota pompous, and should come with free kaftan.
Once you get into the late Seventies/early Eighties material, things do tend to take a left turn of disastrous proportions. Admittedly, it was an era when everyone believed that Styx were the saviours of Rock 'n' Roll, but there really is no excuse for 'Find The Time', 'Everybody Needs' et al. It's like getting caught wanking. 'Me sir? Magnum sir? How dare you sir!'

Howard Johnson 2

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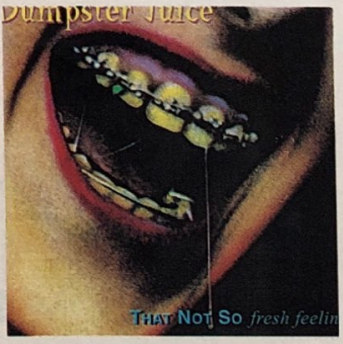
LEATHERFACE
'Minx'
(Roughneck)

Tracks: Wallflower, Books, Fat Earthy Flirt, Do The The Right Thing, Evil That Men Do, Heaven Sent, Don't Work, A Sad Day Indeed, Skin Deep, Dustbin Modo, Cartoon, Pale Moonlight.

When I first heard Leatherface, vocalist Frankie Stubbs came across as a Lemmy with a sore throat, and I'm glad to say he still does, although at points he gets closer to Joe Cocker!

As far as everything else goes, it's alright, nothing offensive, nothing really bad, just not much that sticks out really. This could probably be because everything sounds pretty much the same. If you asked me how 'Wallflower' or 'Evil That Men Do' go I sadly wouldn't be able to tell you, and for the most part the guitars mesh the chords together in such a fuzzy way as to make it a task to distinguish them from one another. Places to stop and have a wander are 'Heaven Sent', an upbeat rocker with sunshine in its eyes and a pogo in its step, 'A Sad Day Indeed', which is definitely Heavy Metal, and 'Dustbin Modo' which screams through four chord punk territory and is destined to be a live fave.
Perhaps alone the tracks would stand up a lot better, but together on they merge into one constant sound.

Neil Aldis 3



DUMPSTER JUICE
'That-Not-So-Fresh Feeling'
(Spanish Fly)

Producer: Tim Mac
Tracks: Fist Catcher, Fucked, Wipe, Phantom Limb, Louis, Fatman In The Pit, Creamy Pudding, Quart Bottle Date, Grip'n'Rip, PCP, Probe.

Question: What do you say about a band that have nothing new to offer but are still worth a listen? What can you say that hasn't already been said? Answer: If I knew that I wouldn't have asked the question in the first place!
To be honest, Dumpster Juice do have some kicking tunes, but I hasten to add that the emphasis is on *some*. 'Fucked' is a right little stormer, typical thrash riffing subjected to the shambling noise of punk guitars, and 'Wiped' just managed to cheer me up with the cowbell.
Once past these two, nothing else sticks in your mind until side two's closing track, 'Probe'. 'Probe' is the perfect 'one-two-three-four' number, everything's in fours: four chords, four beats... definitely built for the pit, it goes beyond headbanging speed, the most you could manage is a sort of violent twitch that would just pass for nodding.
I suspect that this is just another band to add to the list of 'see 'em live before you decide', as I get the feeling that that is where they prefer to be.

Neil Aldis

EUROPE
'Europe 1982-1992'
(Epic)

Tracks: In The Future To Come, Seven Doors Hotel, Stormwind, Open Your Heart, Scream Of Anger, Dreamer, The Final Countdown, On Broken Wings, Rock The Night, Carrie, Cherokee, Superstitious, Ready Or Not, Prisoners In Paradise, I'll Cry For You, Sweet Love Child, Yesterday's News.
Producers: Leif Mases, Kevin Elson, Ron Nevison & Bean Hill

Look through the track-listing and put your hands up if you can hum the chorus of any three songs. You can? I thought so. People might scorn Europe for one bad single all those years ago, but I think they've more than made up for it. At time of writing, the future of the band is shrouded in rumours, so what better time to sit back and look at what they've done over the last decade? This is a compilation with no surprises really. Every song you could think of is on here ('...Countdown', 'Carrie', 'Cherokee', 'Rock The Night'), plus the obvious crowd-pleasers in the form of 'Ready Or Not' and 'Seven Doors Hotel'. It's very difficult to admit to liking anything by Europe because they're so...so...*gentle*. Everything about them is fluffy and cuddly, even when they try to 'rock hard'. The melodies are strong, the performances are excellent, but I can't help wishing that there was a little less Pop and a bit more kick to the sound. Still, beggars can't be choosers. A perfect Europe compilation, if that means anything to you!

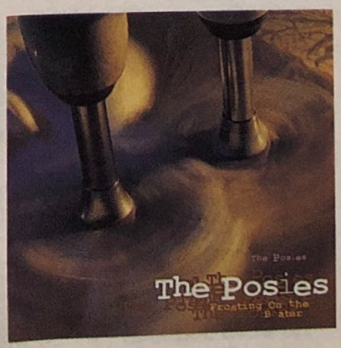
Tony Dillon 4

FORGODSAKE
'Blasthead'
(Bleeding Heart Records)

Tracks: Armchair Enthusiast, Wake Up Now, If This Is What It Takes, Bad Sex, Half Past Anything, Not Today, This One, Blasthead, Strange, Negative, In front Of Me, Dumbtown, Sky High, Crash.
Producer: Kevin Ridley

As a newcomer to this band, I had no preconceptions whatsoever, which to be honest, is pretty rare when it comes to reviewing an album. After making a few enquires I was surprised, to say nothing of delighted, to find they are British! My God, there is some quality talent being recorded in this country, I had all but given up hope!. The band are made up of lead singer Kevin Ridley, drummer Gary Binns, guitarists Dave Wallis and Chris McCormack, all of whom play with authority and manage to get sufficient amounts of balls into their performances to make up for what is really a thin production sound. Songwise, the band are hard, sussed and uncompromising. From the off with 'Armchair Enthusiast', through to the excellent 'If This Is What It Takes', you are left in no doubt that Forgodsake mean business. Particularly well-executed is 'Half Past Anything' which manages to balance clever atmospherics with straight-between-the eyes hard rock.
Forgodsake are one of the few bands around able to nod in the direction of contempory sounds, whilst encompassing traditional Metal values of tough, street-hardened riffing and hooklines as appealing as a cold beer on a hot day.
I like this a lot, but don't take my word for it, check them out.

Andy Bradshaw 5



THE POSIES
'Frosting On The Beater'
(Geffen)

Tracks: Dream All Day, Solar Sister, Flavour Of The Month, Love Letter Boxes, Definite Door, Burn & Shine, Earlier Than Expected, 20 Questions, When Mute Tongues Can Speak, Lights Out, How She Lied By Living, Coming Right Along
Producer: The Posies

What is this? The latest in Geffen's continuing quest to re-create the unpredicted, run-away success of Nirvana? That's how it looks from this particular decaying ivory tower anyway! Besides, as far as I'm concerned, they've got their new Nirvana in the shape of Canadian band Sloan, who, if comparisons have to be made (and in this job, I'm afraid they do!) do this pop-rock stuff with far more style, sophistication and all out noise!
But as albums go, 'Frosting On The Beater' isn't one to hurl straight in the bin without a second's thought. Although occasional feelings of indifference and general *nothingness* haunt certain parts of this release, the general vibe is nice and clean and most certainly pop. But hey, maybe that's it's problem. Ineffective, inoffensive, a little *too* nice?
That's where the problem lies, methinks! The songs are good and as I said, it all *feels* nice but when it should kick back and rock, it falls over dead.
Oh yeah, they're from Seattle as well. Shit, that changes everything! Sorry, I love this really!

James Sherry 3

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MINDFUNK
'Dropped'
(Megaforce)

Tracks: Goddess, Closer, Drowning, In The Way Eye, Zootiehead, Wisteria, Mama Moses And Me, 11 Ton Butterfly, Hogwallow, Billy Goat, Hollow.
Producer: Terry Date

You know, I really didn't give a monkeys about Mindfunk before. Except for the single, 'All Fall Down' they didn't really excite me. Now, however, I feel foolish not to have taken more notice, 'Dropped' is a killer.
I guess what put me off was the concept that Mindfunk were a funk metal band, but the evidence here suggests that this couldn't be further from the truth; opener 'Goddess' belts out of the speakers, ramming fingers in eyes and fists up arses with more than a hint of Soundgarden (but we'll excuse them).
'In The Way Eye' paints a bleak musical landscape, Jason Everman's bass adding to the heaviness as the band run through numerous riff and beat changes. In fact, there is nothing to fault here, from the pounding rhythm of '11 Ton Butterfly' to the winding hypnotism of 'Zootiehead'.
With 'Dropped', Mindfunk seemed to have captured just what Heavy Metal is in the nineties; heavy, meaningful, intelligent, honest and without cliche.

Neil Aldis **5**

THE DOGS D'AMOUR
'More Unchartered Heights Of Disgrace'
(China)

Tracks: What's Happening Here, What You Do, Pretty Pretty Once, World's Different Now, Pretty Pretty Once, World's Different Now, Mr Addiction, Johnny Silvers, Cath, More Unchartered Heights Of Disgrace, Scared Of Dying, Mr. Barfly, Put It In Her Arm.
Producer(s): Al Scott & Dogs D'Amour

Like they say, life is full of surprises. Where the Dogs are concerned, it's positively over-brimming with them. The first is that they're back on the scene at all. The second is the strength of this album which is far stronger than anything they did in the period leading up to their now self-evidently temporary demise. Opening with 'What's Happening Here?', the band announce their return with a fanfare of filth-wrapped riffing and laryx-twisted aggression. This is not what you would expect at all. The same is true of the second track 'What You Do'. More familiar ground is trodden as the album progresses, through the verging- on-maudlin 'Pretty Pretty Once' and 'World's Different Now'. There is something different about Tyla's voice too. I don't remember him sounding this much like David Bowie. Or maybe premature senility is setting in on my part.
New guitarist Daryl has made a big impact on the sound of the band, with a style that is at once fluid, melodic and downright gritty. This is maybe what they needed all along...
Lyrically you sense that there is much touched on which would appear to be taken from experience. Draw your own conclusions from titles like 'Mr. Addiction', 'Scared Of Dying' and 'Put It In Her Arm'.
In conclusion this is a far better album than certainly I had expected. All credit to them.

Andy Bradshaw **4**

DWEEZIL & AHMET ZAPPA
'Shampoo Horn'
(Food For Thought)

Tracks: Singer In The Woods, What Went Wrong In The Real World,
Did I Mention It Was Huge, Jesus Clone, Loser, Kid Cereal, Mommy, Dreaming, Rubberband, Mountains On The Moon, Lucky Jones, Leviathan, Doomed To Be Together, Bellybutton, Them, Shampoo Horn
Producer: Dweezil Zappa

Ma! It's those crazy Zappa boys again! What in tarnation are they doing now? Have they been making one of those fool pop records again?Yep, it seems like Ahmet has been singing and Dweezil playing his guitar and all kinds of zany stuff has been going on in the studio.
Ahmet pretends to be some foofy cabaret singer, there's bits of jazz, and then suddenly - Dweezil is THERE - grinding out frantically powerful guitar that hits you right between the ears. But don't get the impression this is a gimmicky album. There is the unmistakable Zappa family humour bubbling to the surface, but there is also a lot of exceedingly heavy rock, delivered with an unusually vibrant production. Just listen to the overdubbed guitar lines on 'Did I Mention It Was Huge' which has a riff that would have done Black Sabbath proud in their heyday. The mix is amazing with the sound of the guitars just gunning for your ears, and achieving tremendous presence. Yet somehow the vocals and drums find space amidst Dweezil's attack which comes to the fore on the high speed 'Jesus Clone.'
Rich and satisfying music, filled with enough unexpected twists, quirks and solid playing to titillate even the most jaded palates.

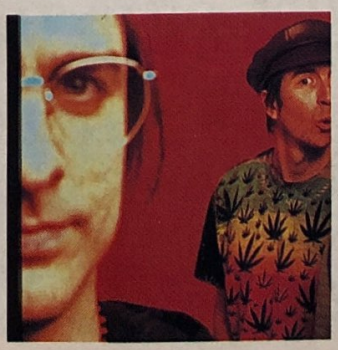
Chris Welch **5**

TESTAMENT
'Return To The Apocalyptic City'
(Atlantic)

Tracks: Over The Wall, So Many Lies, The Haunting, Disciples Of The Watch, Reign Of Terror, Return To Serenity.
Producer: Testament

I have to admit, I had more or less given up on Testament. To my mind, they were always a second-rate Thrash band with only one thing going for them - Alex Skolnick. Once he left, I knew they would never reach the heights of Megadeth or Metallica, resigned to a life of headlining one or two nights at the Town and Country Club. But what's this? 'Return To Serenity' is enjoying massive radio play in the States. Could Testament really survive without Alex and drummer Louie Clemente?
Well, yes, it seems that they can, with new boys Glen Alvelais (ex-Forbidden) and John Tempesta (ex-Exodus) taking up the reins. But, alas, this six-track EP features four very average quality live tracks recorded in LA, a radio-friendly version of 'Return...' and a BRAND NEW SONG! NEVER BEFORE HEARD! It's a shame that one listen was enough to convince me that it should NEVER BE HEARD AGAIN! IT'S CRAP! That aside, Testament fans will want this. No-one else will be bothered. How I hate to see talent go to waste.

Tony Dillon **2**



PRIMUS
'Pork Soda'
(East West)

Tracks: Pork Chops Little Ditty, My Name Is Mud, Welcome To This World, Bob, DMV, The Ol' Diamondback Stergeon (Fisherman Chronicles Part III), Nature Boy, Wounded Knee, Pork Soda, The Press Man, Mr Crinkle, The Air Is Getting Slippery, Hamburger Train, Pork Chops Little Ditty Again, Hail Santa.

I seem to have spent a large chunk of my speaking time trying to convince the world of Primus' God-like status, I love 'em! And, hoorah, 'Pork Soda' is another powerful aid to add to my inventory! But let's get one thing straight, this is not, repeat NOT, a funk album. Primus have NEVER been a funk band, funk was never this twisted!
'Pork Soda' takes us on another roam through Primus' world of quirky, zany, joyous madness, and this time there seem to be far too many pigs around. Great big fat ones, purple ones with green spots, ones with twenty leg joints per appendage.
What I'm trying to say is that this album is by far their most quirky and un-mainstream to date; there are no straight songs on here, at least not on first listen. You may find yourself disappointed on first hearing, but wait awhile and play it a few more times and you'll be hooked. There's nothing here I can pick out as an example for they are all corkers, but to get an idea of what Primus are all about, just imagine three hillbillys, fed on acid for most of their lives, given musical instruments and told to 'play something'. It's one hell of a contagious madness!

Neil Aldis **5**

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SKIN CHAMBER
'Trial'
(Roadrunner)

Tracks: On A Drunk, Throb, Bleached Bones, Torturous World, Sloven, Glisten, Slow Crime, Trial, Swallowing Scrap Metal (Part 5).
Producer: Bryan Martin

Industrial noise? Total bollocks more like! It could be said that Skin Chamber's Paul Lemos and Chris Moriarty use brutal slabs of guitar riffs but, instead of making music, they seem to be beating a pig to death. Maybe that's the sort of noise that they're trying to achieve. If so, then they're doing well.

Skin Chamber claim to be 'a step beyond insanity'. Too right! These guys should be committed. 'A dissonant swarm of guitar riffs' are supposed to be driven by 'a thunderous, slightly bent bass throb' but, between you and me, it sounds more like a fart after a hot vindaloo. Music doesn't come into the picture anywhere at all on this album, all it is is total shite. If Bedlam was still in existence, then this band would make a packet selling 'Trial' to the inmates. Fortunately, Bedlam closed many many years ago. If you're insane, then this album is for you. Otherwise, save your hard-earned money and buy something really worthwhile, like a ticket to see Mötley Crüe or something.

Phil Jacey 1

OLD
'The Musical Dimension of Sleakstak'
(Earache)

Tracks: A Beginning, Two Of Me, Freak Now, Peri Cynthion, Happy Tantrum, Creyap'nilla, Glitch, Ebb, Backwards Through The Greedo Compressor.

'The Musical Dimension Of Sleakstak' would be a perfect sound- track for a sequel to 'Hardware', should such a film ever be made.
Both the title and track-listing of this third album from OLD make interesting reading. What a pity the music itself is not so wacky. Instead it falls neatly and conveniently into that large and over-filled bag labelled 'Industrial'. There are some very obvious reference points here, for example Ministry, Frontline Assembly and The Young Gods. The only deviation from a very straight path can be found in the work of Jim Plotkin, whose style is more melodic and varied than the usual grind. The vocals of Alan Dubin are not as spectacular, varying between the normal heavily-effected Industrial shouting and a mere mumbling which is totally incidental to the rest of the music.
Although not overtly excited by this album, I'd be prepared to give their previous albums a listen. Second album, 'Lo Flux Tube', includes bassist Jason Everman, ex-Soundgarden and Nirvana, and now playing with Mindfunk.

Richard Gentle 2

SLEEP
'Sleeps Holy Mountain'
(Earache)

Tracks: Dragonaut, The Druid, Evil Gypsy, Some Grass, Aquarian, Holy Mountain, Inside The Sun, From Beyond, Nain's Baptism.

If and when Black Sabbath reform, it won't be a moment too soon, because perhaps it will put a stop to bands like Sleep attempting a regurgitation of their old material. I'm curious as to why they should want to, as St Vitus have wasted ten years and far too much recording time trying this imitation to little effect. At least Sabbathites Trouble and Cathedral

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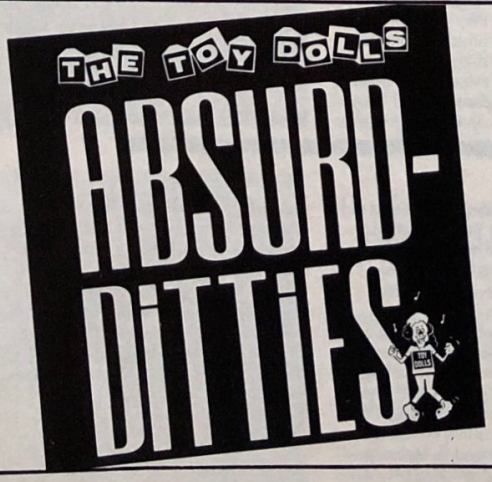

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have added their own input to the old style.
If Sleep's debut album is anything to go by, they're content to produce material which sounds merely like outtakes from Sabbath's first two albums. Not only have they imitated the bass sound of 'N.I.B.' for 'Dragonaut', but they've also managed to copy the early Seventies production sound. There seems to be little thought to the vocals. Not that there *are* many, bassist/vocalist Al Ciserno merely mumbles a few off-key monotones now and again, so badly that he manages to make Ozzy sound like the best singer in the world. I suppose this, in itself, is an achievement.
'Sleeps Holy Mountain' is not a remarkable first album. Anyone with a guitar, a copy of 'Paranoid' and a small amount of musical ability could have produced much the same.

Richard Gentle 1

SUFFOCATION
'Breeding The Spawn' (Roadrunner)

Tracks: Beginning Of Sorrow, Breeding The Spawn, Epitaph Of The Credulous, Marital Decimation, Prelude To Repulsion, Anomalistic Offerings, Ornaments Of Decrepancy, Ignorant Deprivation.
Producer: Paul Bagin

I'm sure that Philip Anselmo, who listens to Suffocation to "unwind" (?!), would describe this album as 'fucking hostile'! Kick-arse guitar riffs, rock-hard vocals and ultra blast-beat drums combine to produce a shit-hot collection of tracks. Suffocation, with their new bass-player, Chris Richard (and can *he* play the bass!), have surp-aaarsed themselves this time. Each track is totally mind-blowing and draws together all the aspects of Death Metal. 'Anomalistic Offerings' is easily the best track on this album, with crunching guitars and a brutal rhythm. A total mindfuck in four minutes. Even so, I'm sure that Frank Mullen must get a sore throat every once in a while. If he tried singing the lyrics, instead of attempting projectile vomiting, then these tracks would blow the shit out of other Death bands. But, even at the moment, they still stand a chance of doing that. So, Mr Anselmo, if you fancy a quiet Sunday evening in, then 'Breeding The Spawn' is well worth a listen. A definite 'Yeah mate'.

Phil Jacey 4

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REVIEWS

WARREN HAYNES
'Tales Of Ordinary Madness'
(Megaforce)

Tracks: Fire In The Kitchen, Kiss Tomorrow Goodbye, Movers And Shakers, I'll Be The One, Blue Radio, Invisible, Sister Justice, Angel City, Tattoos and Cigarettes, Power And The Glory, Broken Promiseland.
Producer: Chuck Leavell

If you don't know the name, Warren Haynes held the post of lead guitarist for a little troupe by the name of the Allman Brothers Band. If you do know the name, you'll know exactly what to expect from the man's first solo album - Blues with a Southern Rock touch and a lot of guitar. A hell of a lot of guitar. Indeed, the press release states that the album is vocal-based 'with a lot of guitar'. I can't see how three minute-plus guitar solos make the album vocal-based, but there you go.
It's straight-ahead commercial Blues, the tunes and harmonies without the mood. Because of that, this album is as bland and faceless as they come. Clichéd names, heard-it-all-before melodies and not a lot of substance. However, there is one saving grace. The guy has one hell of a voice. By no means Glen Hughes, but enough of that bourbon rasp to make the album listenable. With some better songs (although 'Angel City' has a nice feel to it), Warren Haynes could find himself back on top. For now, though, regard it as an experiment.
Tony Dillon **2**

LOUDBLAST
'Sublime Dementia'
(Noise)

Tracks: Presumption, Wisdom...(Father On), Turn The Scales, About Solitude, Subject To Spirit, Fire And Ice, In Perpetual Motion, Fancies, Sublime Dementia, My Last Journey
Producer: Scott Burns

Oh great, another Death Metal album. OK, so I could review this without even listening to it...: cliched grating guitars...muddled production...timeless...'look at me I can play dead fast solos'...scary and evil (sorry, 'crap')... vocal gruntings of their mum's shopping list... You know what I mean! Death Metal has become like cheap cider - the first

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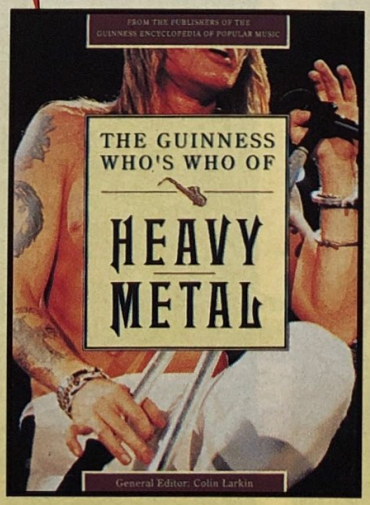
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REVIEWS

couple are unpleasant but effective, the next five pass by your numbed nervous system, and by the end of the crate you've shat yourself. And yeah, that's about 50% of Loudblast, but this mob have so much more talent, ideas and musical sense than most: 'About Solitude' is more like Kate Bush than Kat Burning, and the title track made me jump out of my seat.
'Sublime Dementia' is one of the most commercial, positive, well produced, enthusiastic, and best Death Metal albums ever. Which of course is like saying that David Stephenson is Wickham Wanderers' star striker.

Stoko **4**

GUNJAH
'Heredity' (Noise)

Tracks: Hit Me/ Crashcratix/ Tumor/ Sooner Or Later/ Gun/ DNA/ Sick 2 Death/ WYFIRIWYGD/ Different Stories/ AMPG/ Cruisin'/ The End
Producer: Mark Elsner and Gunjah

Berlin basd Gunjah are a curious melting-pot of aggressive western music with little regard for convention, taste or good sense. Whereas some bands might be 'Grunge' whilst still wearing their funky trousers, or 'Hardcore' whilst donning a hip-hop hat, Gunjah dress their sound and lyrics in just about every form of noisy music no matter how silly.
Gunjah sing of the joys of ganja whilst condemning drugs: they rap in their best Americana accents whilst condemning nationalism. Their songs are erratic changes of tempo and style performed with enough youthful energy to make the whole thing worthwhile, despite the plagiarism and corny imagery. Between songs are politically right-on rants delivered so painfully they could be a piss-take, though their sincere execution allows you to pass it off as simple homage-payming.
Rage Against The Metallica Machine: this is odd, erratic and sorta wonderful.

Stoko **4**

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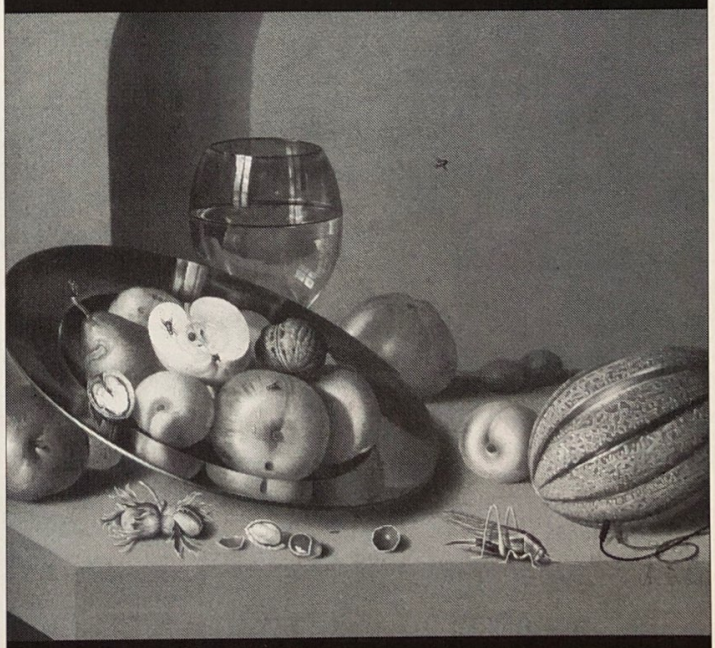
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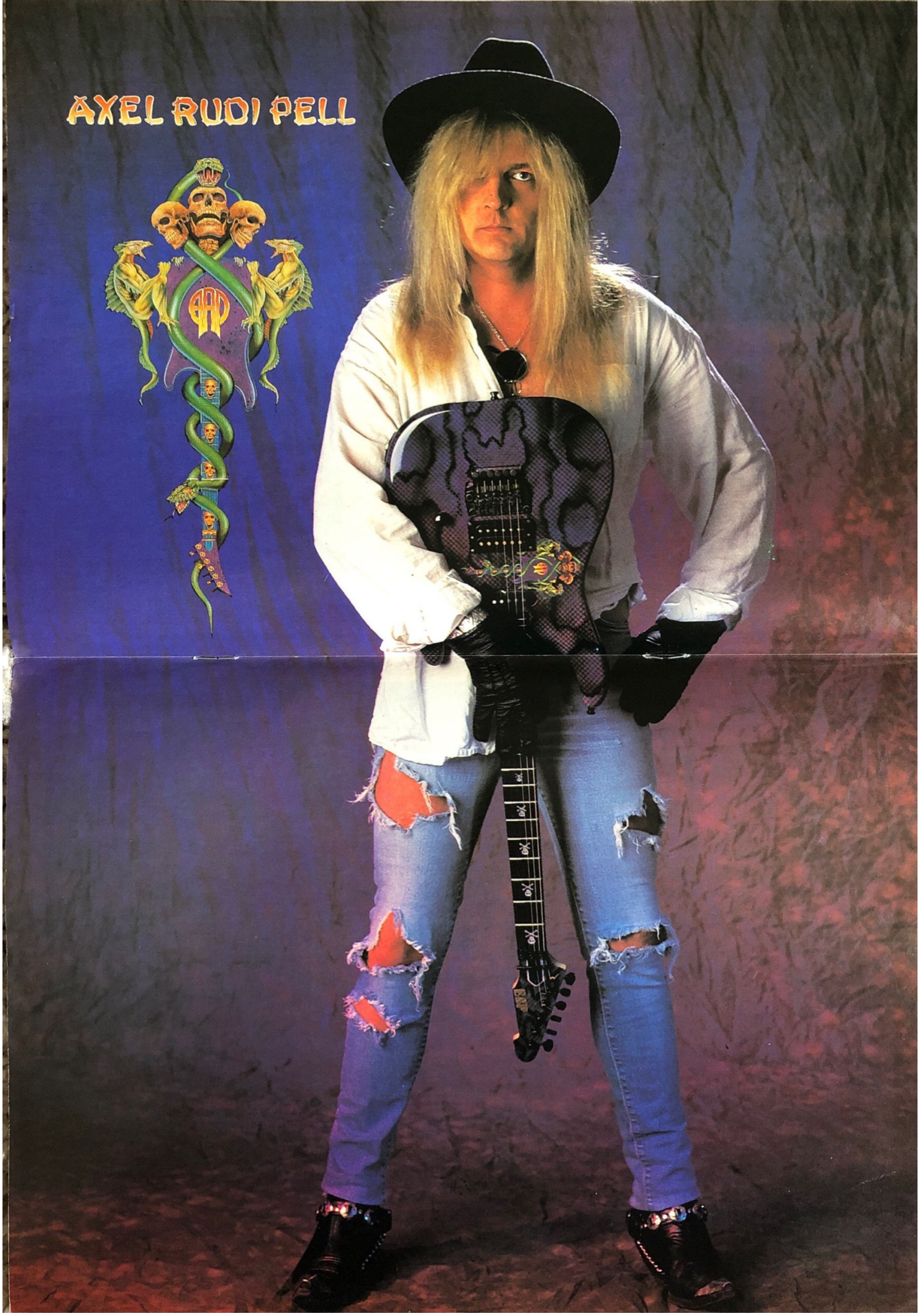

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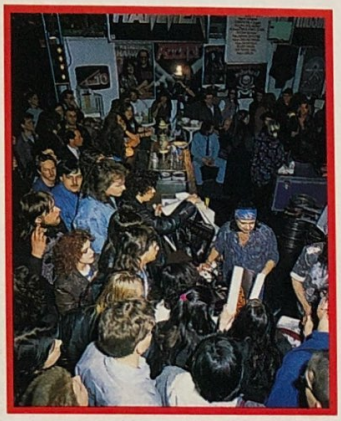
Latest News From The Technical Side Of Heavy Metal

The Frankfurt International Music Fair

Pics: S. Kerzel

Once again budding musicians met up for the annual International Music Fair in Frankfurt's major exhibition halls. From 3rd to 7th March everybody who's involved in the business of musical instruments or accessories turned up: manufacturers, distributors, retailers, journalists and last, but not least, the most important group of them all, the musicians. In the past few years there's been a distinct trend emerging. The Music Fair seems to attract fewer people in pin-stripe suits and more leather jackets, which is, of course, exactly how it should be. After all, it's musicians who keep the trade alive by actually buying an instrument and without them there would be very little point in the manufacturers coming to the fair at all.

The amount of beer consumed at the Metal Hammer booth is one indication of how much increased interest there is in the fair these days. A record-breaking 1,400 litres (!!!) of the amber nectar was downed by thirsty visitors. Rumour has it that a whole new band was formed at our booth as a result of this. Our technical editor was happy to inform all and sundry in various languages that the beer was free and naturally countless musicians were pleased to accept this generous offers. Various members of Accept as well as Paul Quinn (Saxon), Phil Campbell (Motörhead), Dweezil Zappa and bands like Sodom, Running Wild, Risk, Rage, Rough Silk, Mamas Boys and Nick Douglas of Doro turned up to keep us company. In fact it was difficult to work out the exact number of stars at our autograph session on Sunday in view of the general party mood that prevailed. Highlights were, as usual, the Saturday and Sunday. Around 500 Metal fans had turned up on Saturday night to witness an exceptional show. After short sets by Rough Silk, Rage and Mamas Boys, the hour of the all-star band consisting of many of the above listed musicians had arrived. They covered Stevie Wonder's 'Superstitious' with Dweezil Zappa on lead guitar, which immediately created the right kind of atmosphere, followed by the obligatory Blues number and the inevitable satanic classic, 'Evil Ways'. This was followed by three further live faves, 'The Ace Of Spades', 'Solid Ball Of Rock' and, of course, 'Smoke On The Water'. All the artists involved promised to rock out even harder next year. On Sunday the Hammer booth was again mega-busy and at times the crowd made it pretty difficult even to get to the toilet. A good time was had by all and everybody's already looking forward to next year!



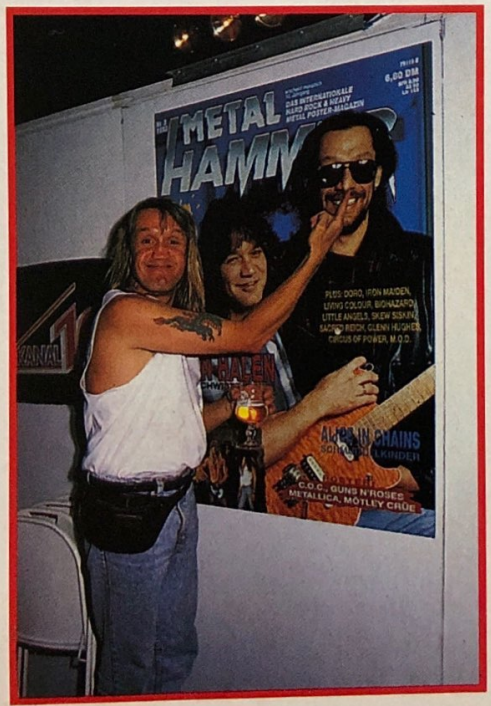
Metal fans stretch as far as the eye can see: autograph session at the Metal Hammer booth.

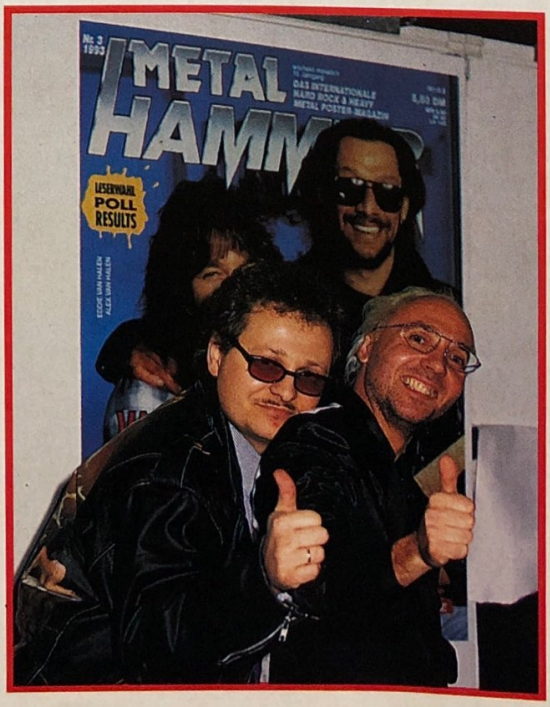
Saturday night 19.15 hrs, hall 9.3: the all-star band.

Homesick: Mamas Boys.

Dressed for the occasion: Gibson's distribution manager Friedemann Wüstner (left) with our very own Metal Manni.

An axeman behind the drums: Paul Quinn of Saxon.





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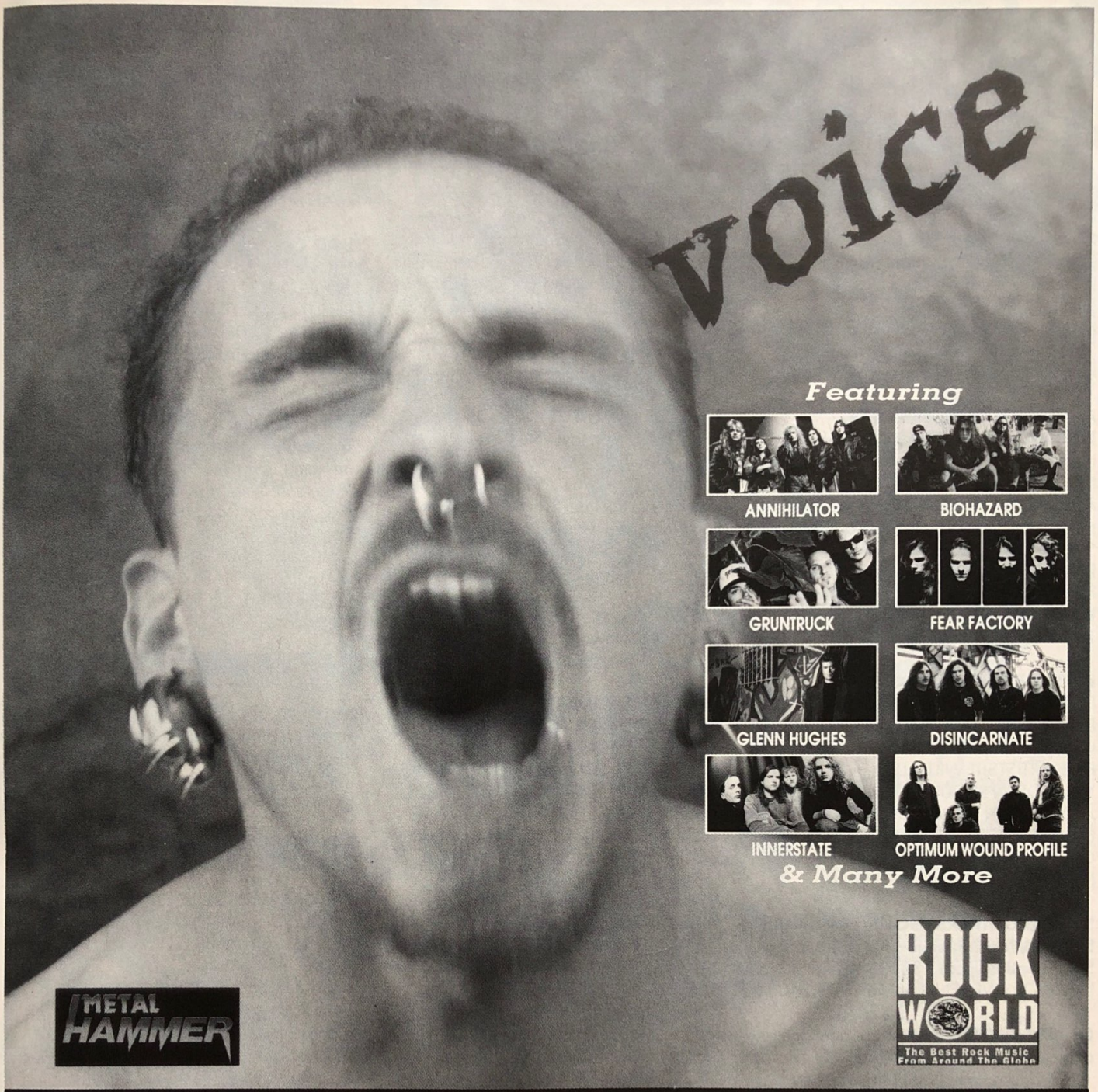

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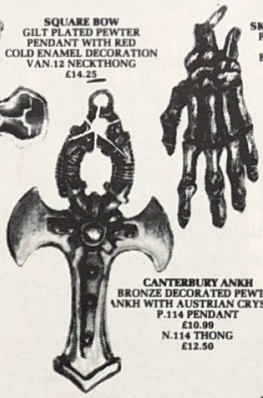

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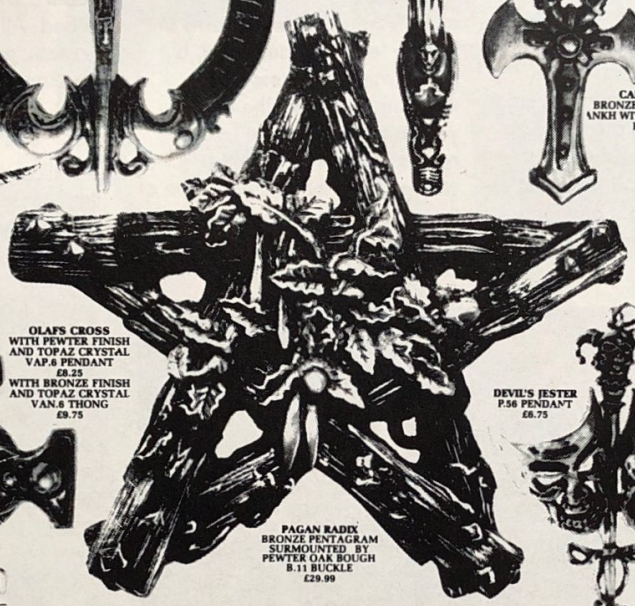

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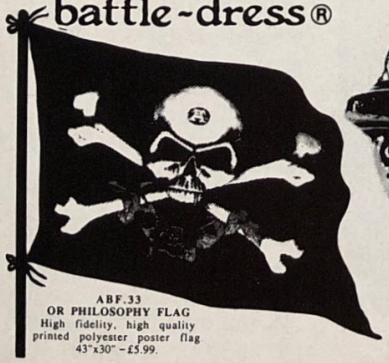

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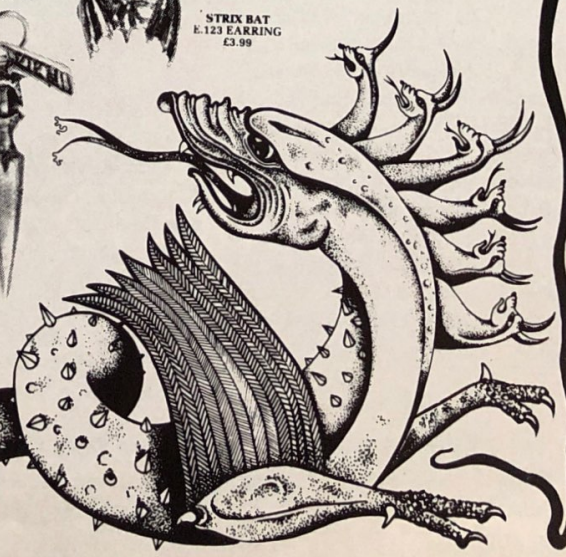

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The good news came by telephone: "The single just made it into the charts," Doro smiled and put down the receiver. "And they haven't even played it on the radio yet!" Maybe, but they have played it on MTV. The music channel even considered the record worthy of a fairly long news report, stressing that it was one of the most remarkable and direct contributions by a German artist on the subject of racism. So let's start with the single release:

'Bad Blood'

A very powerful song where you can hear the two black guitarists Eric and Eurgene Gales. Both are very sought after at the moment, especially Eric Gales is a genius and is tipped as the next Jimi Hendrix in the States. The song and the video are my contribution in the struggle against racism. It's up to every individual to get on the good side. It's so much easier to be brutal and aggressive and to act out your aggressions against people weaker than yourself than it is to act positively. I think the things that are happening in Germany at the moment are a disgrace, and I feel that we have to react strongly. The politicians have lost all contact to these nazis, so it's good that at least the musicians try to do something. I never thought that this song would make it into the charts, especially since it's had very little airplay so far.

'Eye On You'

One of the heaviest songs on the album. The lyrics are about a crisis situation in a relationship, and at the same time it's an indirect contribution to the subject of AIDS and love. The woman feels that her boyfriend is disappointing her and that he's having an affair, that he's spending his nights with another woman and that he doesn't take it seriously. She has this feeling, but she's not sure. That's where the chorus starts: 'I don't know what you did last night, keep your secrets, maybe I keep mine, watch your step, cause I told you so, I'm keeping my eye on you'. The point of this song is that people should be faithful in a relationship, otherwise it could be deadly. Usually it's the women in that kind of relationship who are the weaker partner, people only say: 'Oh, he left, how sad' and that's it. But it's not like that any more, these days you have to be tough as a woman, too.

pic.:T.Simon

DORO

'Heaven With You'

A normal Rock song, actually it was the first that Jack Ponti and I wrote together. And it went so well that I thought: this is where I'm going to stay, I'm going to continue working with him. We wrote quite a few Rock songs together, apart from two ballads.

'Last Day Of My Life'

Another song about a relationship, the story of a broken love. We did a video to go with this song, it's looks very much like those jeans advertisements, but it's beautiful. Or at least I like it.

'Born To Bleed'

Yet another love story, but this time a sad one. The guy doesn't come home one night, so the woman worries of course. A part of the lyrics are a kind of speech-song, a bit like 'Fortune Teller' on my last album, they're the kinds of thoughts that you start having. You worry that the other person doesn't love you as much any more. And in the end it turns out that he feels the same way, but he's afraid to express these thoughts. It's about the fact that you can never be sure in a relationship. A lot of things change, also the feelings. One of the partners is always less involved, it's that kind of love story. I wrote the song together with Gary Scruggs in Nashville. I get on really well with him. The message is: you may be together, but at the same time your're alone... I believe that 'Born To Bleed' is the successor of 'All We Are', only more slowly...

'Cryin"

Just a normal Rock song, but it's got a great hook line...

'You Ain't Lived'

I wrote this one with Gary Scruggs as well. Something to sing along to, a little like AC/DC.

'Enough For You'

This was the last ballad that we wrote, an acoustic song. 'Enough For You' was supposed to be the B side of the single, but in the end I liked it so much that we put it on the album instead. It sounds a little like 'Stairway To Heaven', but that was completely unintentional, it just happened. The lyrics are also about a love story, from beginning to end. All you can hear are acoustic guitar and vocals, which I personally really like.

'Don't Go'

A ballad that I had recorded on the first demos. When I played it to Jack Ponti and Vic Pepe they also liked it, as we worked a little more on it and put it on the album. I really like working with them. They left me alone to write my lyrics while they took care of the music. Jack is a great guitar freak, on the album you can hear about twenty different guitars. The beautiful Blues guitar at the end of this track is played by Eugene Gales...

'Alles Ist Gut'

For a few years now I've had this feeling that our planet is in some kind of apocalyptic mood. The optimistic mood that prevailed ten years ago has gone. It's the same with me, ten years ago I was in this kind of happy aggressive mood, everything seemed fun. But for the past two years this feeling of hope and change has turned into a very oppressive mood. There seems to be chaos everywhere, religious fanatics, xenophobia, civil wars right on our own doorstrp, the world is turning into a sad place. At the same time people are getting poorer, even in Germany there are so many people who are really poor now. Life has become really hard for everybody, you have to fight for everything. You can no longer close your eyes and say: never mind, it's gonna be alright in the end. Suddenly life is over - everywhere, which is tragic. That's why the song title is sheer sarcasm. People say: everything is fine, but they know that it's no longer true. It's not easy to deal with this awareness and this feeling of oppressiveness, certainly not for me. I can't go on saying to myself: who cares, it's going to get better next year...

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12 Edinburgh Venue 13 Glasgow Cathouse 14 Bradford Queen's Hall 16 NewcastleRiverside 17 Redcar Bowl 18 London Marquee
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LIVE

BIG COUNTRY

E-Werk, Cologne

Almost 15 months after their last date here, Big Country returned to an unsurprisingly packed E-Werk in Cologne. The band's long- standing popularity in Germany has hardly waned and, in fact, it was as if time had stood when the band stormed into 'All Go Together' off the brilliant new album, 'The Buffalo Skinners'. The band looked a touch nervy during the first three numbers, but after 'Look Away' the musicians seemed to work themselves into a more confident unit for the following one-and-a-half hours, allaying fears that they'd been away too long.

Somehow, Big Country have a similar effect on their audience as Status Quo (which you can take any way you like!). It's probably the simplicity of their material which guarantees that there's always a big party going on. Of course, the newer songs were not as familiar as old faves like 'Ships', 'Steeltown', 'Wonderland' or, indeed, 'In A Big Country', but I suppose all that will change by the time the tour proper starts this May. A hard-working band like Big Country certainly deserves it.

The return of 'prodigal son', Mark Brzezicki, to the drum-stool was greeted with real delight. The guy must be the wrong side of forty and seems to caress his kit rather than attack it, but he's an exceptional musician who is considered to be among the best in his field.

It is difficult to list the highlights of the show, but the cover version of the Blue Oyster Cult classic, '(Don't Fear) The Reaper', was without a doubt *the* song of the evening, Stuart Adamson, Bruce Watson, Tony Butler and the aforementioned Mr Brzezicki revealing their roots. It proved, in an impressive manner, that the hard guitar Rock for which Big Country are loved is still valid in this day and age.

If you have any doubts about this band's validity, then try listening to 'The Buffalo Skinners'. Tracks like 'What Are We Working For?', 'Long Way Home' or their first single release, 'Alone', are classics of their genre. I think that says it all.

JÖRG STAUDE

LIVE

STONE TEMPLE PILOTS

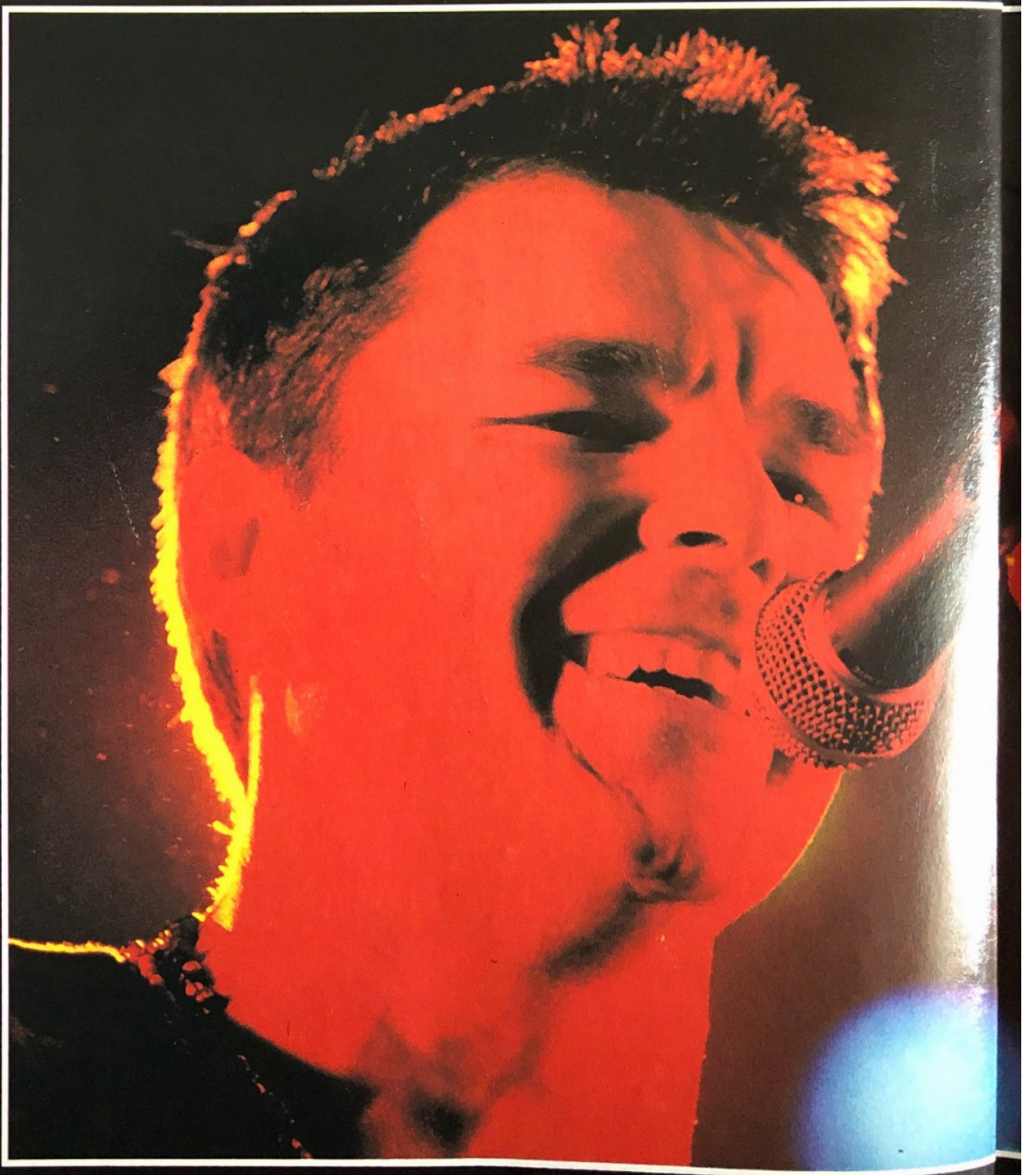
Camden Underworld, London

Who ever thought the Stone Temple Pilots would simply curl up and die when their debut album, 'Core', was greeted with overt cynicism when it was released late last year may have to think again. Badly timed its release may have been - at the end of a year when Pearl Jam and Nirvana were creating commercial havoc in the charts - but the Pilots are prepared to overcome any kind of adversity. Parading themselves at the Underworld with the swaggering gait of a band totally confident of their effect on audiences (they've fairly smothered the States already, both live and on record), any questions arising about their authenticity as an innovative band with their own messages to project *appeared* to be quashed. At least, that's the feeling I got from such evidence as ticket sales (the gig was sold out) and audience reaction (mental).

All this sounds pretty positive, yes? All the signs are there, all the signs that suggest a band is about to leap into hyperspace, the mega-league...

But, though I mentalled-out as much as anybody else, about halfway through 'Plush', my brain suddenly clicked into gear with one simple question: 'Where have I heard this before?'. According to wild, pink-haired frontman, Weiland (who is as inept at applying his lipstick as The Cure's Robert Smith), it doesn't matter if the Pilots' influences are obvious. Everybody has influences, but they also have their own, unique, methods of communicating those influences, blending them in with their own personal style. I quite agree but, when I'm actually interrupting my own enjoyment of a gig to ask questions about a band's motivations, something is definitely amiss.

'Creep' is one of my favourite tracks off 'Core', a thoughtful, moving serenade of personal alienation that plucks at your heart-strings. Live, it has turned into a pre-meditated anthem, guaranteed to lift the arms into the air



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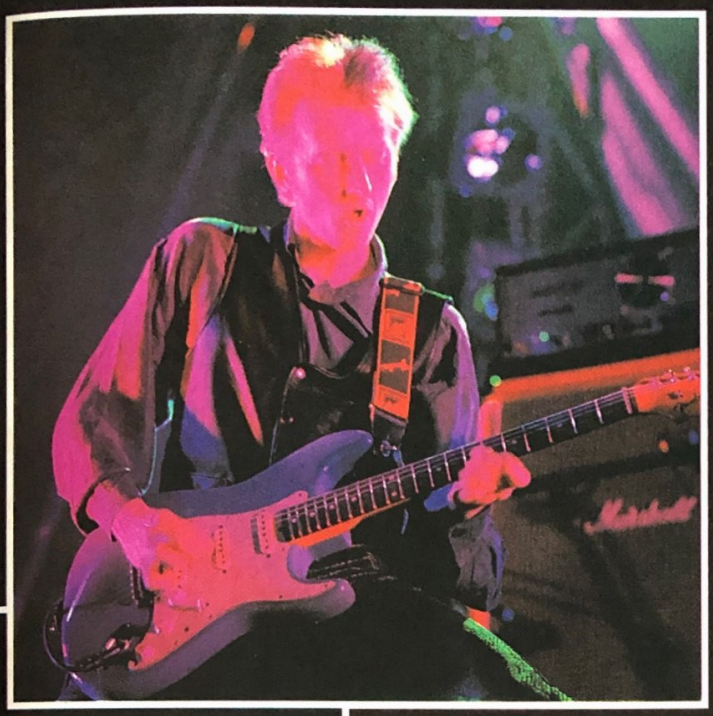

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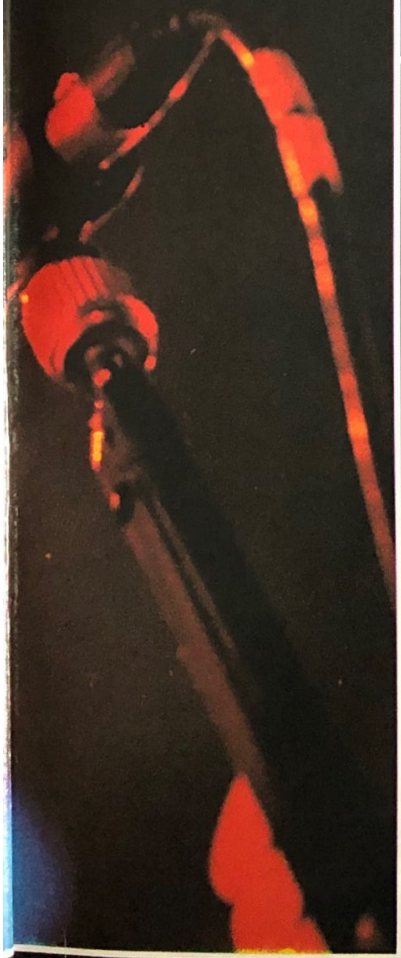


so that they can sway in reciprocation, and thus create the perfect gig atmosphere. *Designed.*

I'm not making any claims. I'm just asking questions. Not that my opinion will make any difference to the Stone Temple Pilots' long-term career plans, because they have a certain business-like attitude that will probably guarantee their ultimate success. Am I cynical? Not much.

PIPPA LANG

THERAPY?/ GALLON DRUNK/ SILVERFISH

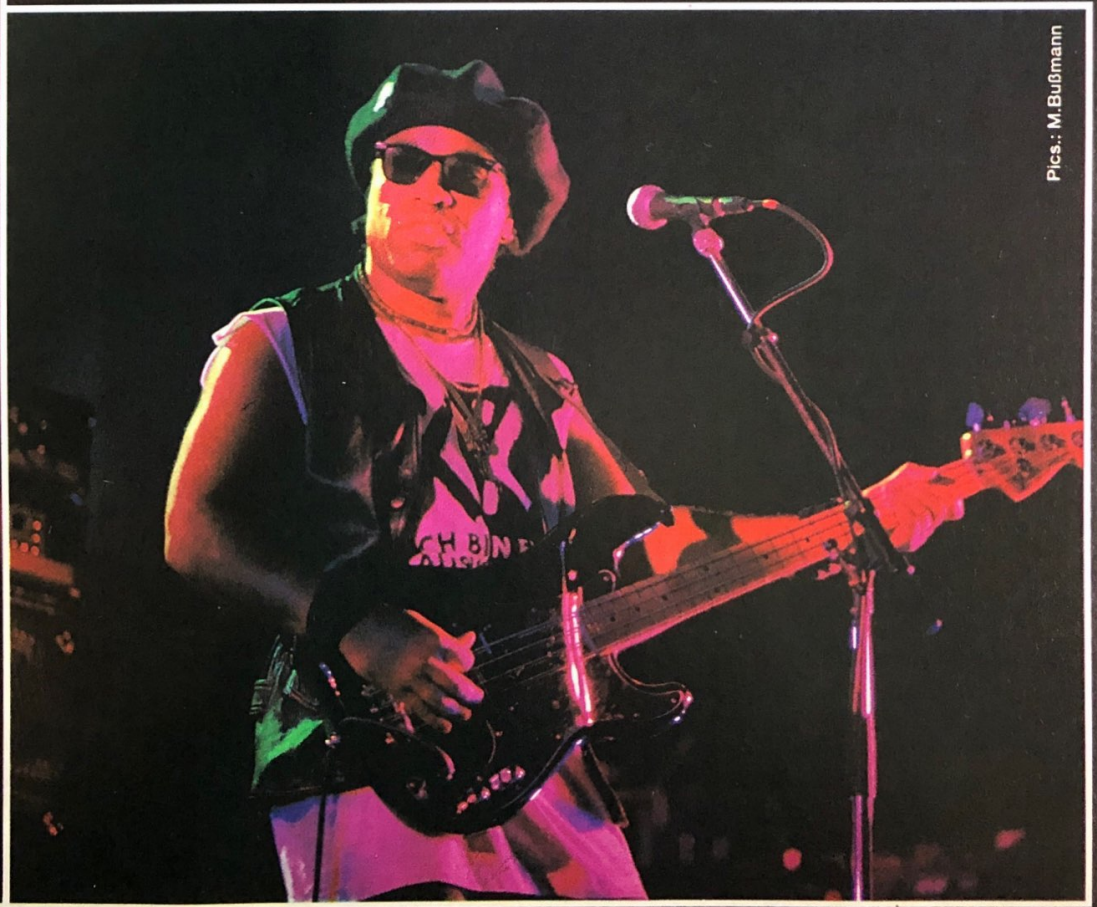
Roadmenders, Northampton

By the time the Bigmoneylooza cut-price extravaganza had reached this, the penultimate gig of the tour, the atmosphere up on stage had reached carnival proportions. Silverfish, losing out to Gallon Drunk on the toss for tonight's opening slot, were in fine alcohol-fuelled form, the amazing bullhorn-voiced Lesley Rankin raging like the bastard she is. Amazing, too, was the make-up of the crowd, Indie kids mingling with Metal and Rock fans throughout the venue.

Back on stage, Silverfish's Fuzz blasted into another Punk-edged slab of melodic fury as the mini-classic 'Lips Hips Tits Power' reared its power-charged head. A short set, but a winner nonetheless.

London's own black-hearted rockin' alcoholics, Gallon Drunk, launched into the most 'out there' set I've seen them play in a while, the manic James Johnston obviously relishing the chance to shock the shit out of a few straight Metalheads with the Drunk's shambolic glory. 'Jake On The Make', from the wonderful new album, 'From The Heart Of Town', is the band's new crowning glory: a rollicking, jubilant Blues howl through the petty underworld of London's sleaze scene. Be warned though, Gallon Drunk's music knows few boundaries, often degenerating into free- form aggro Blues, and so, to the straight ahead Rock fans, they'll remain an irritant. For the open-minded, though, the Drunks are a tipple to be gulped readily.

And then to Therapy?. Recent t-shirts from the Irish trio have had the words 'Heavy Fucking Metal!' emblazoned in huge, bold lettering across the chest; underneath, in hardly visible script, the adjoiner of 'Irony' makes sense of the Therapy? phenomenon. Heavy without the Metal. Metal without the stupid tattoos, gorilla-brained misogyny, daft



Pics.: M.Bußmann

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LIVE

leather strides, motor-bikes, big hair and songs about 'shagging birds'. 'Screamager' is the future of Therapy?: catchy, steel-hard songs cut from a Pop mold. *Real* songs, in other words. They're on to a winner and they know it. Tonight's show was an adrenalin-pumped explosion of fun *and* attitude from the off, Andy Cairn's grinning mug and one-line sarky lines punctuating neo-classic Therapy? fodder. 'Totally Random Man', 'Accelerator' and 'Auto Surgery' all played with the atmosphere of a cup final winner's celebration night. Therapy? are the Metallica it's politically correct to like.

ANTHONY NOGUERA

POISON IDEA

The Marquee, London

'I'd like to introduce you to the world's fattest junkies', drawls Jerry A in the voice that has become the trademark of Punk Rock nihilism. And he's not joking. They are, indeed, fat junkies, and that is what makes Poison Idea a far more realistic, honest and scary alternative to the pretend, Jack Daniels- guzzling moron-rockers that would love to have you believe they've set up home on the edge and push everything to an excess that would kill the normal man. The difference is, Poison Idea wouldn't know how to *pretend* if they tried. They live every Rock'n'Roll myth. Not only that, they push it and carry on pushing until, one day, it'll break. That, to be blunt, is why they're so fuckin' fat! Weight aside, considering their love for self-inflicted brain- damage, Poison Idea are a shit-hot live band - not the drug/alcohol-dazzled, messy daze that some may think. Tonight, The Marquee suffered and so did the crowd, enjoying every second like some kind of strange S&M ritual. 'Plastic Bomb', 'Punish Me' and the mean and moody 'Feel The Darkness' all created that unmistakable Poison Idea wall of noise, and left the crowd frothing at the mouth for more of the best Hardcore freak-show in town. Rock'n'Roll brain damage, the way it was meant to be.

JAMES SHERRY

BOLT THROWER/ ANATHEMA

The Dome, London

If it was up to me, I'd just say Bolt Thrower and Anathema were fucking killer and leave it at that. But it's not up to me (I have that on very good authority) and, besides, I expect there are a few of you who wanna know more about the gig!

I guess you could say that, when a band has more divers on stage than actual members, they've pretty much had a good gig. However, in this case, 'good gig' should read 'killer gig', as Anathema blasted bollocks all over the place. Ripping through tunes such as 'Lovelorn Rhapsody', 'Sweet Tears' and 'Under A Veil (Of Black Lace)', their combination of stomping power and 'mellowed' melodies translate well in the confines of the Dome, creating a dark, brooding atmosphere. Then again, from the smiles beaming from faces on and off stage, you wouldn't believe it! In Bolt Thrower's case, this seemed more like a reunion gig than anything else. Vocalist Karl Willetts just could not stop grinning! Every other sentence seemed to be about how nice it was to be back in England, and you got the feeling that 90% of the crowd were fans of old. This brought a different feel to the gig, making it a happy, 'just like old times' event, complete with mass diving, stage invasions and a fat git in a santa hat!

What's more, they do a damn fine impression of a wall of power! Like I said, fucking killer!

NEIL ALDIS

CRUMBLE PIE

The Coconut Teazer, Los Angeles

The name Crumble Pie may not be familiar, but the faces are a different matter. This band's line-up includes Spike from the Quireboys on vocals, his band-mate, Guy 'Griff' Griffin, on rhythm guitar and keyboards, Mick Cripps from LA Guns playing guitar, plus Doni Gray of the now defunct Burning Tree on drums. The bassist, due to his lack of 'celebrity' status, will have to remain anonymous. No-one seemed to know his name, but he did a good job nonetheless!

Put together as a fun, jamming club project during the Summer of '92, whilst both The Quireboys and LA Guns seemed to have reached a stalling-point waiting for new records to come out, Crumble Pie have enjoyed enough success to tour on both the East and West coasts of America, and have become a regular consideration for promoters on the LA club circuit.

The emphasis is very much on not taking yourself too seriously and having a good time. So much so that the band are often left wondering if they're even going to have a singer minutes before going on stage. Spike has a nasty habit of turning up at the venue two minutes before the band are due on!

Tonight, he was so relaxed about the whole thing that he carried lyric sheets in his back pocket, which he unashamedly read from when necessary!

Culling their set from the late Sixties and early Seventies, Crumble Pie played a variety of Blues cover tunes from the likes of the Small Faces, the Stones and, of course Humble Pie. Highlight of this performance was the band's version of Paul McCartney's 'Maybe I'm Amazed', which featured drummer Gray handling lead vocals, and showed that he is a man with a great voice to offer besides his skills on the tubs. After this song, which appeared about three-quarters of the way through the set, the proceedings seemed to get a bit muddled, as the band had probably been consuming large quantities of their favourite tipples both during and before the show!

With as much mayhem occurring on stage as off, Crumble Pie offered a great opportunity to see some established musicians letting their hair down and playing old songs with nothing more than having a good time on their minds!

NICK DOUGLAS

EXTREME

Universal Amphitheater, Los Angeles

This was the beginning of Extreme's

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first American tour in two years - the lure of big sales and increased popularity in Britain and Europe have kept them busy overseas for a while. But that doesn't mean they're no-hopers in the States. 'More Than Words' was a chart-topper in America, whilst 'Hole Hearted' was also a big hit. Thus, they attracted a big crowd to the Amphitheater.

Unfortunately, most of the early part of the show involved songs lifted from the 'Ill Sides To Every Story' album, which isn't nearly as powerful as its predecessor and so fell a bit flat.

The band are tight, and they're outstanding musicians - no question about that - but the new material lacks the instant appeal of 'Get The Funk Out' and 'More Than Words'. I, and, I suspect, most of the audience, spent the first half looking forward to the old stuff.

Still, Gary Cherone is an excellent showman and, when the time came, he revealed genuine flair, inspiring the audience into the traditional lighter routine for the old stuff. Cherone, in fact, was nearly drowned out by the enthusiastic crowd response to 'Hole Hearted'.

If there is any conclusion to be made, it is that Extreme are capable of greatness, but they are going to have to be careful not to fall into the trap of becoming too self-indulgent on the songwriting side, and should instead stick to the winning formula that's taken them so far already. In Nuno Bettencourt, they have a fantastic guitarist, songwriter and producer, but the trick is not to try to become too arty and sophisticated too soon. There's nothing wrong with writing good, catchy, simple Rock anthems, and there'll be ample opportunity for arty concepts and Rock operas in the future. For the moment, they should stick to what they do best.

NICK DOUGLAS

WALTARI\ JASON RAWHEAD\ EGGMEN 5

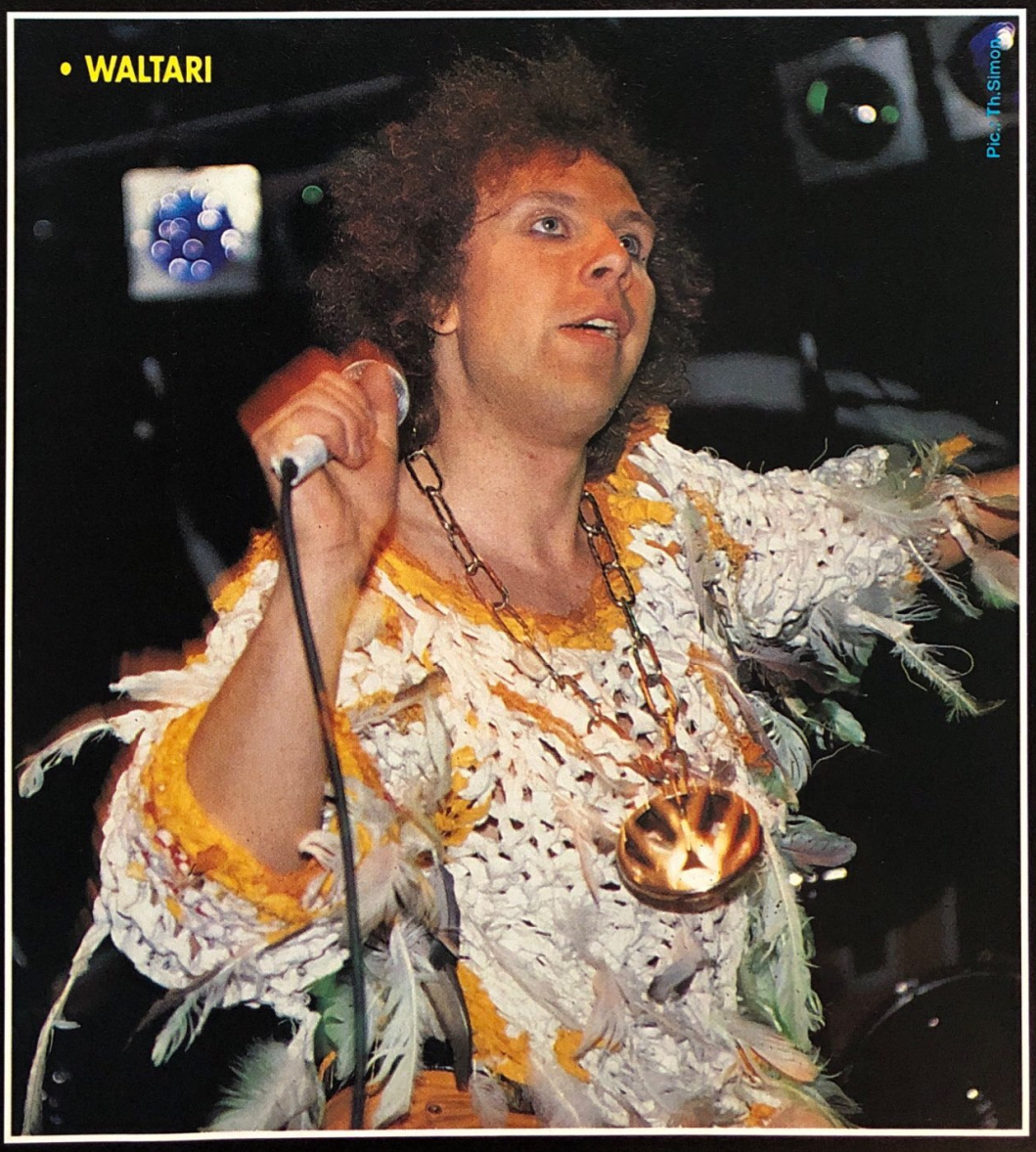
FZW, Dortmund

Strange but true: Dortmund's FZW was so crowded you could hardly breathe - looks like Waltari from Finland are heading for the top. The band were visibly relieved that they no longer have the thankless task of being opening act and were able to prove just how good they really are. Their musical range expanded by yet another new style with each song they played, be it Metal, Punk, Speed, Thrash, Pop, Rap, Funk, et al.

But let's start at the beginning... Eggmen Five started to play before everybody had arrived, and their funky riffs proved one thing for certain: technically, this band is pretty impressive. Apart from that and, especially compared to Waltari, they seemed to be lacking a definite direction. On the one hand, there is their obvious fun-orientated approach, which did not really come across very well in a live context. The band certainly isn't bad, but somehow they failed to convince their audience that German Funk Metal is the next big thing.

An altogether different story were Jason Rawhead, who came on next. Thanks to the fact that they don't come from one of the typical Rock'n'Roll countries, the guys from Belgium convincingly delivered their very own version of the Seventies traditions combined with brutal modern Rock music. I suppose you'd call it Alternative Rock in the States and immediately kill off any subtleties by putting them into a pigeon-hole. Jason Rawhead know how to mix classic, spare riffs, psychedelic wah-wah parts and Jamaican Reggae. The result was not so much a colourful kaleidoscope as an organically-grown unit, which made a nice contrast compared to Waltari. Live, this became even more apparent, and it was delivered with a certain nonchalance, as if the three musicians were feeding each other lines: vocals to guitarist, solo bass part, vocalist to drummer and so forth. Summary: not only is 'Time Stopped Dead' a very good record, but Jason Rawhead are also a live band that does its name justice. The name Waltari, by contrast, does not stand for raw power, but represents the bohemian world. Their manner is happy and lively which, in turn, affects the audience, who seemed to have no problem with the many changes in musical direction. Be it headbanging or jumping around, everybody joined in. With their music and fantastic sound, Waltari helped to create an atmosphere in this youth club which is usually only found in a good club. Hits like 'Lights On' or 'Vogue' (thank you, Madonna!) ensured that the youthful audience had soon worked themselves into a sweat. Everybody was having a jolly time, and Waltari certainly have a great future ahead of them.

ROBERT MÜLLER



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LIFE AFTER BRUCE!

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BRUCE DICKINSON'S decision to leave IRON MAIDEN was as much of a shock to STEVE HARRIS as to the rest of the Metal world. ANDY BRADSHAW has spoken to each of them since the news was announced. Here, for the first time, are both sides of the story.

"Bruce is leaving the band." The words fell like the silence after a thunderclap.

There I was, flown out to Portugal, ostensibly to interview Steve Harris about the second Maiden live album for this year, 'A Real Dead One', and Iron Maiden manager Rod Smallwood had just dropped a bombshell equating to news of Hiroshima proportions for the Heavy Metal world.

"Metal Hammer are the first to be told," he added. As surprise settled uneasily into the quagmire of reflection, the enormity of the situation became apparent.

Iron Maiden's most successful period dawned with the arrival of Bruce in 1981. Sure, the foundations of that success were laid with Paul Di'Anno fronting the band's storming live performances and seminal albums, the eponymous debut and 'Killers'. But it was after his departure that the real ground-breaking began, as 'The Number Of The Beast' album enjoyed universal acclaim from the Rock press around the world in 1982. Proving the album was no fluke was not a problem, as 'Piece Of Mind' enjoyed a similar reception from press and fans alike, going on to become a platinum seller in the US.

Two albums in, and Bruce Dickinson had stamped his mark on the band so hard that any mutterings by the disgruntled that 'it's just not the same band', were drowned by weight of public opinion and commercial dominance of the Metal market that was beyond the reach of others.

'Piece Of Mind' gave way to 'Powerslave' and, in turn, to 'Live After Death', then 'Somewhere In Time' and 'Seventh Son Of A Seventh Son'. With two further studio albums 'No Prayer For The Dying' and, most recently, 'Fear Of The Dark', Bruce's legacy with Iron Maiden is one which suggested a pairing of voice and music inseparable and immutable.

Now, with two live albums being released in 1993, celebrating the achievements and longevity of Iron Maiden, Bruce is to leave the band. It was to a still somewhat stunned Steve Harris that I spoke later that afternoon. All things considered, he was in a good mood.

"You've heard then, I take it? About Bruce I mean."

Yes, it's a bit of a shock.

"You're not kidding! I was only told a few days ago! It came as a hell of a surprise to me as well. Rod's known about this for a while, but he didn't really want to tell me because I was out in Miami mixing stuff for the second live album, 'A Real Dead One'. I think he felt it was better that I should hear the news face to face, rather than down the phone."

You must have been really shell-shocked.

"I was. But then, even a few years back, I remember talking to Rod because I wasn't sure of Bruce's commitment at times. He's always been into so many different things."

There were rumours a couple of years ago that Bruce was thinking about jumping ship.

"When Adrian left, I was a little concerned that Bruce was thinking along the same lines, what with his interest in doing the solo thing which led to the 'Tattooed Millionaire' album. But he assured us that he wasn't. I must admit that, deep down, I thought there might be a cut-off point in a couple of years' time, that sooner or later he would want to go off and do his own thing. It's very difficult in a very busy band like this for someone with as many interests as Bruce to be able to fit everything in. Up to now he's always been able to do it though.

"It's weird because I felt that Bruce was singing better than ever on the last tour. It's

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not as though he's not been delivering the goods. If anything, he's been improving. Had this come after the 'No Prayer For The Dying' tour, I would have been less surprised. I felt that he put more into his solo tour than he did with Maiden. But this last time, he was right back in there.

"In a way, I admire his decision. He could have waited until after the tour, put out his solo album to see how it did and then, if it did well, told us. In a sense, he's taking a bit of a risk. But he's made the decision. I'm not convinced it's the *right* decision, but there's nothing I can do to change that. At least the way he's done it leaves us loads of time to find a replacement and in such a way that we're still mates."

Because of a number of things which have happened in Steve's life of late, he was caught, by his own admission, "at a low ebb", even to the point where Maiden's entire future was thrown into doubt.

"For me, this is not good timing. I thought at one point, 'fuck, is this it?'. Should we knock it on the head altogether, get out while the going's good? But I woke up the next day and said 'Bollocks!'. We've still got a lot to give and a lot of challenges to overcome. This is the biggest challenge of them all. Apart from anything else, I still believe in Iron Maiden. I'm not clinging on to it, trying to preserve something that's not right anymore."

Steve was remarkably frank about the situation Maiden now find themselves in, recognising that, irrespective of the vast success and acclaim they have had in the past, their backs are against the wall once more.

"Yeah, we're underdogs again. I think we've been underdogs for a while, but we're definitely up against it now."

Is your feeling that you've been underdogs for some time a reflection of the change in buying tastes of the last couple of years?

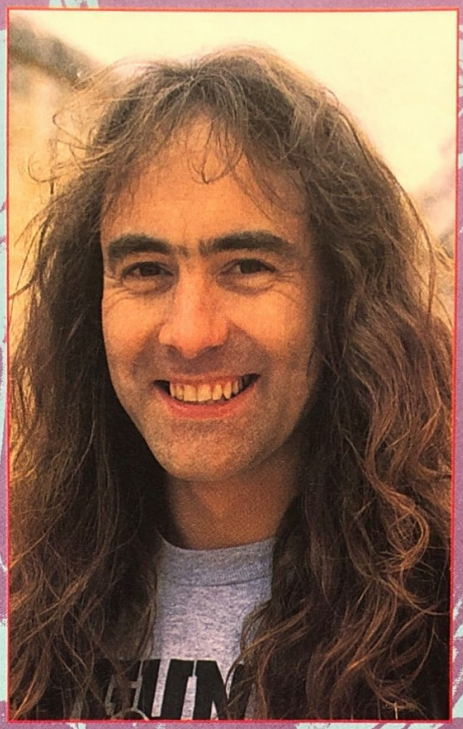
"No. I think it's been more the last five or six years," he said bluntly. "I don't want this to sound like I've got an axe to grind or anything, but I don't think that we've had any help in the way of radio plays or anything. Even when we've had a Number One single. It's always seemed as though we've had to go out and prove ourselves, tour after tour."

How do you go about replacing someone like Bruce? In the last few years you've been able to replace a long-standing member like Adrian Smith with Janick Gers, which gave Maiden a shot in the arm. But a *frontman*? You've not only got to find someone with a tremendous voice, but there are other important aspects to the job too: personality, charisma, interactive abilities with an audience, image, lyric-writing and so on. Not an easy task!

Steve grinned.

"No, it's not going to be a doddle, is it? But for a start, I want someone British. That's with no disrespect to any other nationalities either. But someone going out in front of Maiden and going 'Howya doin' motherfuckers?', just wouldn't go would it? I'm setting myself up by stipulating a British singer because, if we don't find someone, we could be in the shit! But whoever comes in now to replace Bruce, I want them to be with the band for the rest of its career. The idea of chopping and changing from one album to the next worries me a great deal. But what can you do? You can't keep somebody on who's not working out, can you?"

"In a sense, he's taking a bit of a risk. But he's made the decision. I'm not convinced it's the *right* decision, but there's nothing I can do to change that."
Steve Harris



Is there not a sense that Bruce leaving the band is the best thing that could possibly have happened to Maiden at this point in time? After all, the demand for 'Heavy Metal' as such is in decline, with overly-operatic, staged Metal increasingly becoming the subject of derision. Oddly enough, the material from the first two Iron Maiden albums, with its raw edge, is probably closer to the Nineties zeitgeist than any of the last few Maiden albums. So will Bruce leaving herald a change in direction?

"The first thing is that we've never really been overly concerned with what's in vogue. We do what we do... end of story. When we get this new guy we're not going to get some Seattle lookalike in a sad attempt to try and be something we're not. I can see what you mean about the first two Maiden albums, but I don't know if we can write songs like that any more, or even if we'd want to. All we can do is write the best songs at the time we go in to record a new album. I think that any change that happens when we go in to record next time around will be a natural one, rather than something contrived. You can't analyse it too much, you've just got to have a fire in your belly to want things to be great. There is still a hunger in this band. We'll be back. Have no doubt about that."

The odd mix of resoluteness and perplexion evident in Steve Harris contrasted sharply with the confident, almost serene Bruce Dickinson who sauntered into the Metal Hammer offices a couple of weeks later. He had the air of a man for whom life suddenly has new meaning; like the weight of the world has been lifted from his shoulders. As he began to talk, it became obvious why.

"It wasn't a decision based on personality problems," he began, sipping at a cup of coffee. "I know some people would like to believe that to be the case, but it's not. The reason I wanted to do it was simply because I wanted to do something different; something that I don't feel would have been compatible with my role in Iron Maiden. "I was (and still am) in the process of recording my second solo album. I already had a complete album written and demoed up, which I have scrapped. The cause was this one song which changed everything, particularly two lines, which I am not prepared to divulge at this point, but they expressed everything that I felt. I suddenly realised that what I was doing was not what I really wanted to do. I was tailoring songs to fit within the context of my position in Iron Maiden, continually asking myself if what I was doing was going to be 'acceptable'."

So you were effectively doing a 'Tattooed Billionaire'?

"Yeah," he smiled at the pun. "Effectively. Which is not what in my heart I wanted to do. It became clear that if I did what I truly wanted, then I could not continue with Iron Maiden. With such a radical change in direction, as this is, it would reflect poorly on Iron Maiden, and also on me. Nobody would take me seriously. They'd dismiss me as just another Heavy Metal singer and not treat it as an album with integrity in its own right."

As the conversation wore on, it became increasingly clear that Bruce has felt creatively stifled for a long time. Longer even than could ever have been suspected.

"Maiden has been... er, ploughing the same furrow, shall we say - very effectively and very well - for... well, ever since the band started. I've been a part of it for the last twelve years. During that time I've seen it

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shift direction slightly but it's never going to change significantly. Understanding that, I felt that I didn't want to commit myself to another three or four years of the same kind of music."

Contrary to Steve Harris' suspicion that Bruce was considering leaving Maiden around the time of 'Tattooed Millionaire', Bruce found the project to be invigorating.

"At that point, leaving Maiden was the furthest thing from my mind," he states. "That album was something Janick and I had promised ourselves we would do *years* ago, before he or I joined Iron Maiden. I always wanted to make a record with him. You could say it was the third album that Samson, my previous band, never made."

What is most revealing, and indeed will come as a shock to many, is that Bruce's own doubts about his future with Maiden started many, many years ago.

"It did occur to me that this was just a plateau where my enthusiasm was at low ebb, but that it would return. To be honest, it wouldn't have been for the first time. I had these thoughts as long ago as 'Powerslave' in 1984. In fact around 'Somewhere In Time' I came very close to quitting, partially for artistic reasons. I actually wanted 'Somewhere In Time' to be an almost all acoustic album."

I have to say that the 'Somewhere In Time'/'Seventh Son...' period is not my favourite part of Maiden's recorded history.

"Well... it's not mine either," he admitted. "But I put my feelings down to being tired, whacked out, and told myself to go out there and just sing. After 'Somewhere In Time', Steve said to me that we should do a concept album. I said, 'great', and started researching for the album. I wanted to do something radical. We needed either to do something nuts or at least do something totally different, for God's sake, because we couldn't just keep going in this linear direction. Spinal Tap was not dissimilar to one or two things we were doing. Even though I didn't feel it at the time, I could see how other people might perceive it.

"Then, when I heard a pre-release tape of 'Operation: Mindcrime' in Germany one time, I thought 'Fucking hell! Why couldn't we have made an album like that?'. That's the way I felt, that we could have made that record but in the 'Seventh Son...' format. We didn't go far enough. We stopped short of it.

"Then the idea was to strip everything down to basics for the 'No Prayer For The Dying' album, which I was totally up for. The mistake we made there was recording the album in the middle of a fucking field, with a 20 year-old mobile studio and expecting to get absolutely amazing results. I think the songs on the album deserved better than what we actually recorded. I realised that when I heard Dream Theater's demos.

"Around 'Somewhere In Time' I came very close to quitting, partially for artistic reasons. I actually wanted 'Somewhere In Time' to be an almost all acoustic album."
Bruce Dickinson

Fucking demos! My arsehole dropped out. They did that in something like four days on a 24-track and there we were in the middle of a barn with drums which sounded like cardboard boxes. We had to get rid of the Iron Maiden comfort zone. We had to stop sleepwalking, which is what I felt I was doing, albeit very successfully.

"Then we started getting together for the next album, and I started writing with Janick. We came up with 'Be Quick Or Be Dead' and 'Wasting Love'. People thought 'Wasting Love' was pretty different for Maiden but, in fact, it was what most other rock bands had been doing for years. For me, 'Be Quick...' and 'Fear Of The Dark'... they were the tracks."

Going back to the 'Number Of The Beast' era, even? Bruce nodded.

"If you take 'The Number Of The Beast' and 'Piece Of Mind' and play them alongside Alice In Chains and Soundgarden, they'll sound totally contemporary. As a matter of fact so will 'Killers', which I love. In fact, that was the album that turned me on to the idea of wanting to sing for Iron Maiden. I hated the first album.

"Going back to 'Fear Of The Dark', although we did try and write more songs for that record, I contented myself with thinking that maybe, *maybe*, we'd done enough. But despite the fact that again, the tour went great with us playing terrifically, creatively I was thinking it wasn't enough. There had to more that you could dig out. I wasn't getting the same visceral feeling I used to get, or get now when I listen to something like 'Rooster' by Alice In Chains.

"I've loved being a part of Maiden, and am very proud of what we've achieved together, but now, it's time for me to move on."

Bruce's solo album will be released next year. All he would say on the subject is that 'it's much more groove-oriented' and that he has changed his vocal style to the point where some have commented, 'Fucking hell, I didn't know you could *sing*!'.

As for Maiden?

"Well, what can I say? I wish them all the best!" ■

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WE WISH WE GOT

12 ACADEMY AWARDS

BUT SEE US ANYWAY!

"SHORTER THAN 'DANCES WITH WOLVES'!"

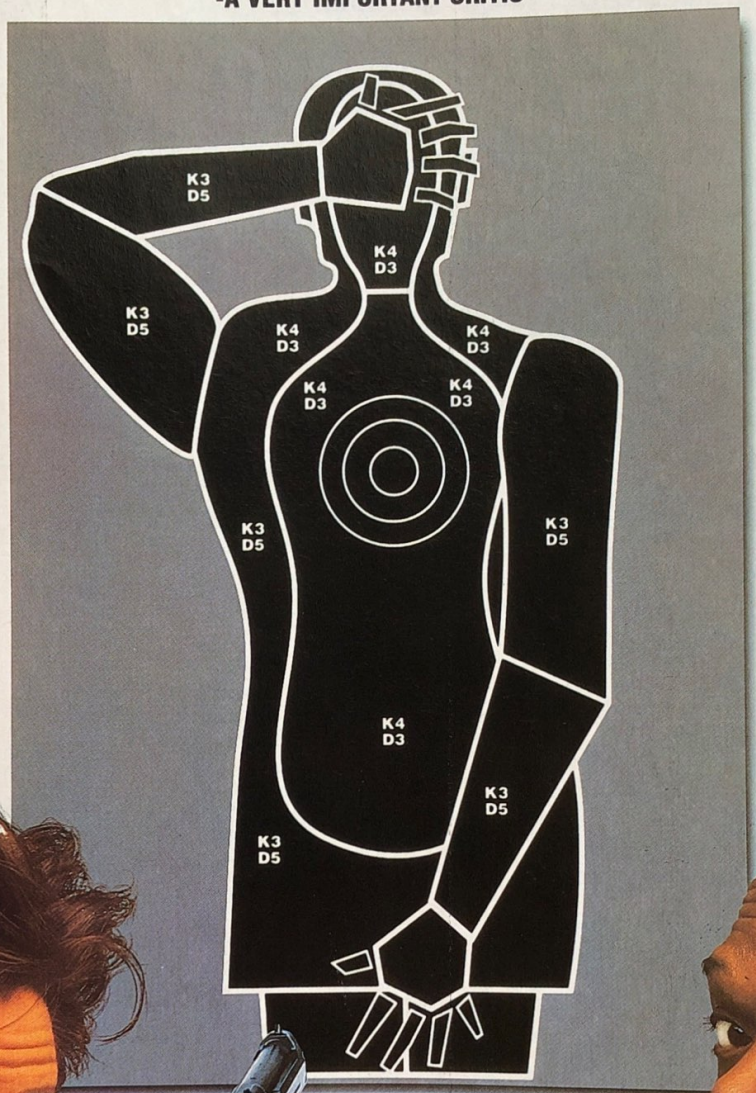
-A VERY IMPORTANT CRITIC

"ON A SCALE OF 1 to 10!"

-SOME NOBODY

"NEVER BEFORE HAS A MOVIE HAD THIS TITLE!"

-THE DIRECTORS MUM & DAD



EMILIO ESTEVEZ

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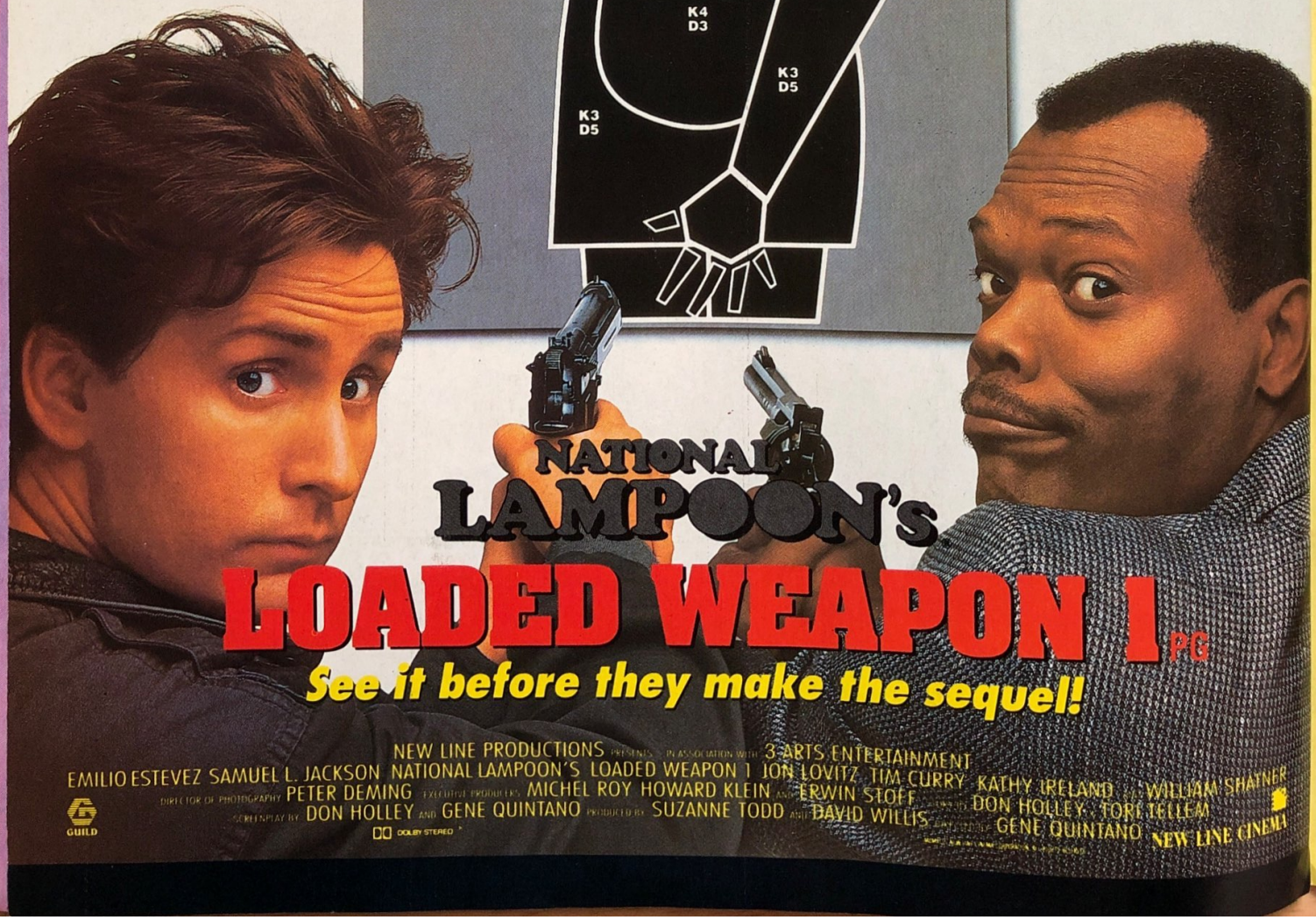

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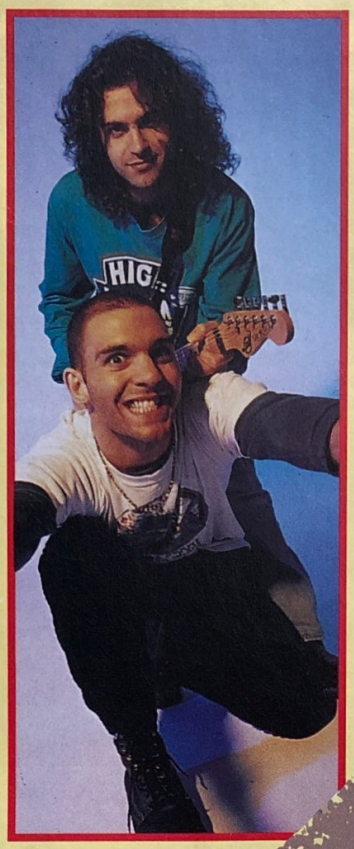
Z IS FOR ZAPPA!

In America he's a famous MTV 'VJ', a sitcom actor and a general TV personality, but he isn't known for his guitar virtuosity. Over here he's notable only for being the son of Frank. ANTHONY NOGUERA talks to DWEEZIL ZAPPA and his singing brother AHMET about the difficulty of carving out a career in the shadow of a more famous parent.



Dweezil and his seventeen year-old brother Ahmet can't help two things: they're both precociously talented musicians, and their dad is incredibly famous. Now, the burden of being the progeny of the legendary Frank Zappa may not seem like the heaviest cross to bear in life, and certainly neither of the two brothers sat opposite me in the Hammersmith pasta house this rainy Thursday evening would complain about their parentage but, at the same time, they're very aware that whatever they do will be held up against their father's work.

"The thing is, we're not really known in the States," says Ahmet, stirring the foam into his second cappuccino, "so it's not so much of a problem. We're completely unknown to a lot of people."

"I'm known," adds Dweezil, "but not necessarily as a musician. People know that I play guitar but they don't know what I sound like. This new record shows what I'll be doing for a while. The previous records had something to offer but they were completely different to this one. This one shows what we, as a band, are really like."

Do you come across any inverted snobbery in America because of Frank?

"I don't think anybody's really very interested in what we do because we're the sons of somebody famous. I think that it's moreso in Europe, where people instantly hate you if you come from a famous family. I think that we're slowly starting to get past that point. People are starting to understand what we're attempting to do. We want to get to the point where people accept us for who we are and not for being 'the sons of Frank Zappa'. It's something that we'll deal with for as long as we have to deal with it and then forget about it. We can't let that piss us off and destroy our lives."

"I think that most people who make that judgement on us have no real understanding of what our father does," Ahmet decides. "They assume because he's always been known as someone outside of the establishment and doing whatever he wanted to do musically, that if we do anything that involves the mainstream at all, then we're the devil or something! We're considered to be diabolical! It's so silly, because the generation that we come from and its music is so different to when Frank was starting out. He was inventing new music when we were growing up and now everything has been done in music. It's no surprise that some of the things we like are considered mainstream, but if you like someone's personality, then you don't care whether it's mainstream or completely out-to-lunch. What's important is if the music sounds good."

Dweezil is wild-haired and unshaven and has piercingly acute eyes, whilst his younger sibling seems like the goofier half of the relationship. They finish each other's sentences, talk over each other and argue like, erm... brothers. Musically, they're partners in 'Z', their new band. They have an album due for release; a stripped-down, un-embellished collection of Rock toons; some bizarre in style and

"Frank was inventing new music when we were growing up and now everything has been done in music. It's no surprise that some of the things we like are considered mainstream."

others surprisingly straightforward. The most surprising element is the incredible rawness of the production.

"I prefer a stripped-down sound so that it sounds like it does when we play live," says Dweezil. "You think it sounds dry? Well... good! That's what it's supposed to sound like! There had to be a change because this isn't a solo project for me. It's a band. I never made solo records like Joe Satriani or someone like that. This is a band that lets people know that we can play. Nineties production is so overdone and has no personality, so we wanted this record to speak for itself on the basis of the songs and what they sound like. It had to be honest. The guitars are guitars, the drums are drums and the vocals are vocals. There's no trickery."

No, definitely not. That much is obvious from just the briefest of listens to the album. Although there's humour in tracks like 'Did I Mention It Was Huge?' and 'Kid-Cereal', the album's only really bizarre moment is the title, 'Shampoo Horn', an oblique reference to childhood bathtimes, a time when huge amounts of jollity could be gleaned from the simple act of scraping up shampoo-soaked hair into spiky, horn-like shapes. Quite what that's got to do with the album is something never quite made clear. These Zappa boys may attest to their normality, but they can't hide the fact that their sister is called Moon Unit and they have an affection for the 'hatstand banana trousers' side of life. Now excuse me for being a bit on the square side, but isn't 'Shampoo Horn' just a little bit bizarre?

"Sure," they both smile, "but what's normal?" ■

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SUICIDE SOLUTION!

MINDFUNK vocalist PAT DUBAR reckons he spent most of last year sitting in his underpants with a gun in his mouth! Is this an over-reaction to having been dismissed by a major label? Will new album, 'Dropped', help to compensate? ANTHONY NOGUERA keeps his trousers firmly belted!

"You don't know anything about suicide until you've sat on the edge of the bed in your underpants with a gun in your mouth. I spent the best part of last year like that. People say that it's an easy way out, but it's not. It's takes a lot of courage to sit there."

Pat Dubar the 27 year-old, scruffily-attired singer with New York's Mindfunk is talking with some authority about the overwhelming impulse some people feel to take their own lives.

He and guitarist Louis Svitek (fresh from a recent stint as part of Ministry's touring carnival) have been in the country for a little less than two hours. In Dubar's case, this interview comes hot on the heels of a 28-hour marathon flight across the planet. By now they've passed through the exhaustion barrier and are operating on a combination of adrenalin and mild drugs! The inertia of actually having their feet on the ground has translated into a serious case of motor-mouth, a mild condition where just one simple question can elicit a 15-minute answer. In short, dream interviewees!

"It's like when you're a little kid," says Pat, "and something really fucked-up happens to you and you go 'this isn't fair!' and your mom looks at you and says '*life's* not fair'. You take that like water off a duck's back but, in essence, that's the reality of life. Life is not fair. It might take you 27 years to figure it out, but you still have to ask yourself what are you gonna do about it. Am I gonna sit on the end of the bed with a gun in my mouth or am I gonna get over not knowing why I'm here and maybe write something about that because a lot of people feel the same?! It's not about trying to drive anyone to that point, but there are a thousand bands that sit around and write about their heroin addictions when there are as many people who wake up every day and ask themselves 'why am I alive and what the fuck am I here for?'. It can be so confusing. I remember being seven years old and waking up and wondering 'what am I? What am I here for? What's the story? What's the fucking deal?'. That feeling has never gone away and I don't think it ever will. Even the shallowest human being, at some point in their life, no matter how dumb they are, is gonna run across that concept and say 'what's my purpose?'. There are gonna be certain people who are cursed with a clue as to what it's all about and they'll just have to learn to deal with it."

People around us in the bar cough politely as Pat's outbursts reach impolitely (in these conservative settings anyhow) voluble levels. Every time he says 'fuck', which is virtually two or three times a sentence, a middle-aged couple to the side of us look pained. It may be my imagination, but I'm sure some guests actually get up and leave during one of Pat's more vociferous moments!

One thing Pat Dubar doesn't lack is passion. In this case, a passion that verges on the violent. A passion for pure existence that reflects his American Indian heritage and a desire to see Mindfunk accepted on a global level. The band's second album, 'Dropped', is the result of a particularly difficult 18 months of readjustment for the band after being being dumped by their label (hence the sly dig within the album title) and losing two core members (drummer Reed St Mark and guitarist Jason Coppola). Now with ex-Soundgarden/Nirvana/OLD guitarist Jason Everman and drummer Shawn Johnson firmly in place, the band are keen to stress their strange sense of unity.

"There were times, about five I think, that we almost broke up. It was a difficult album to make. We fought all the time." Louis Svitek

"The recording of this album was a very stressful time," says the quietly and carefully-spoken Louis, sipping his second lager of the morning. "There were times, about five I think, that we almost broke up. It was a difficult album to make. We fought all the time."

Is that why the album sounds so dark?

"Well that's probably because we're all manic depressives," he laughs, shattering any image you might have of Mindfunk as desperately sad misery-arses. Some bands write about the up side of life and create tunes out of positive feelings, whilst Mindfunk rip songs from the spiral of depression that haunts the lining of every silver cloud and use disillusionment to feed their art. There is something beautiful about Mindfunk's music; music for the darkest nights and moments when all around seems devoid of purpose. It's about forging a purpose, a reason, a reaction to that apathy.

Mindfunk have 'street' stamped like rusty nails through their veins. They are the sound of New York. Pure mindfuck! ■

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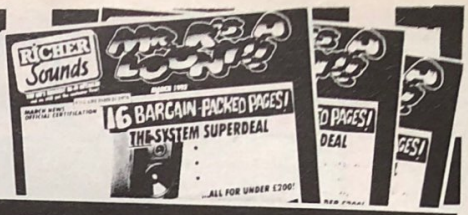
APOLOGY!



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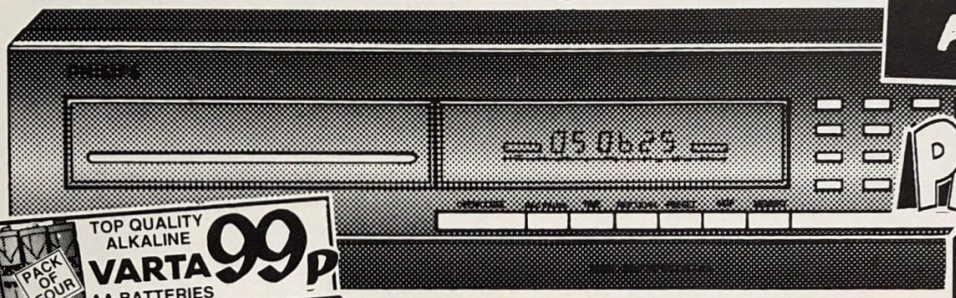

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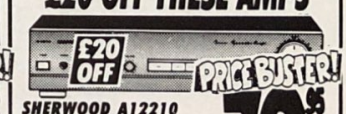

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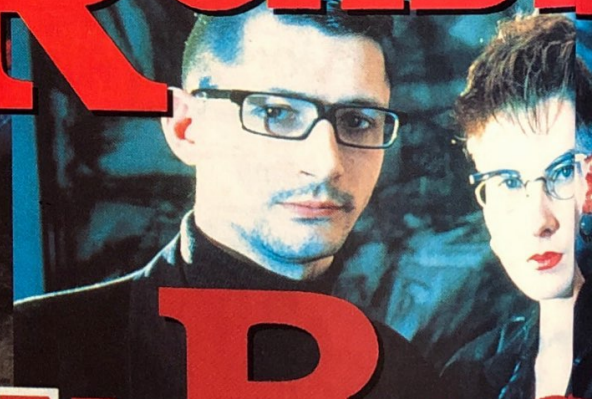

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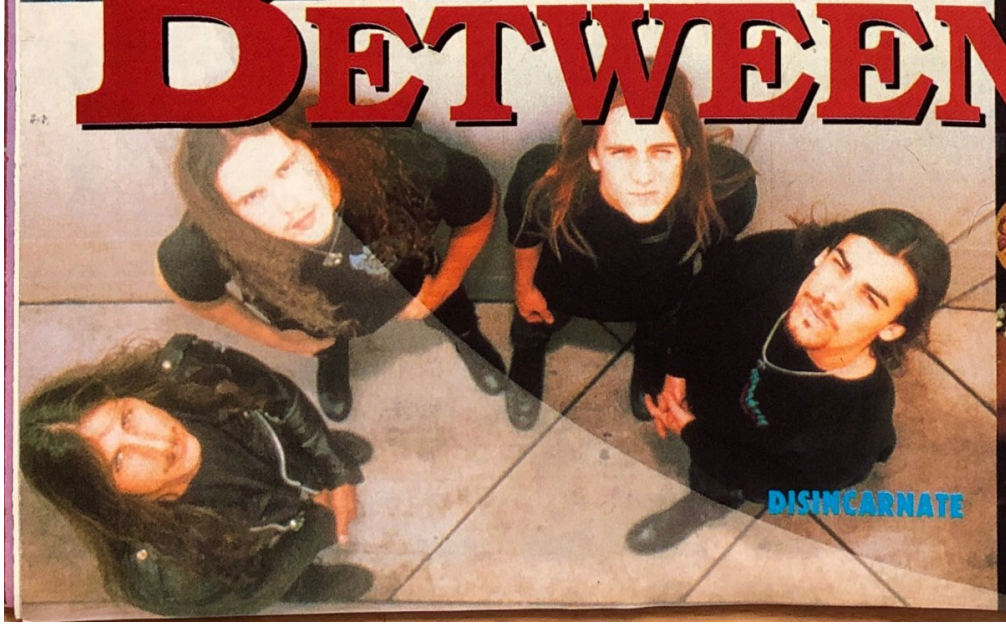

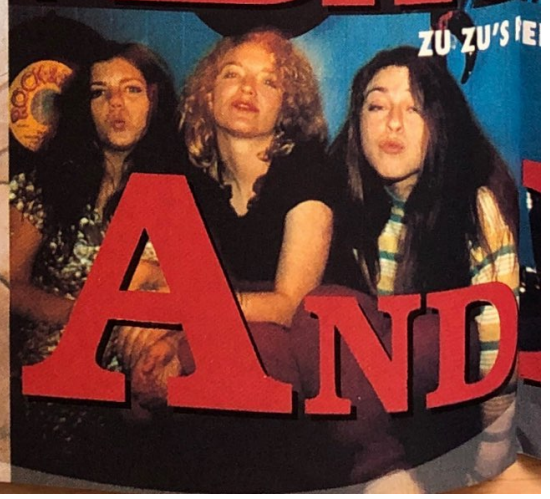

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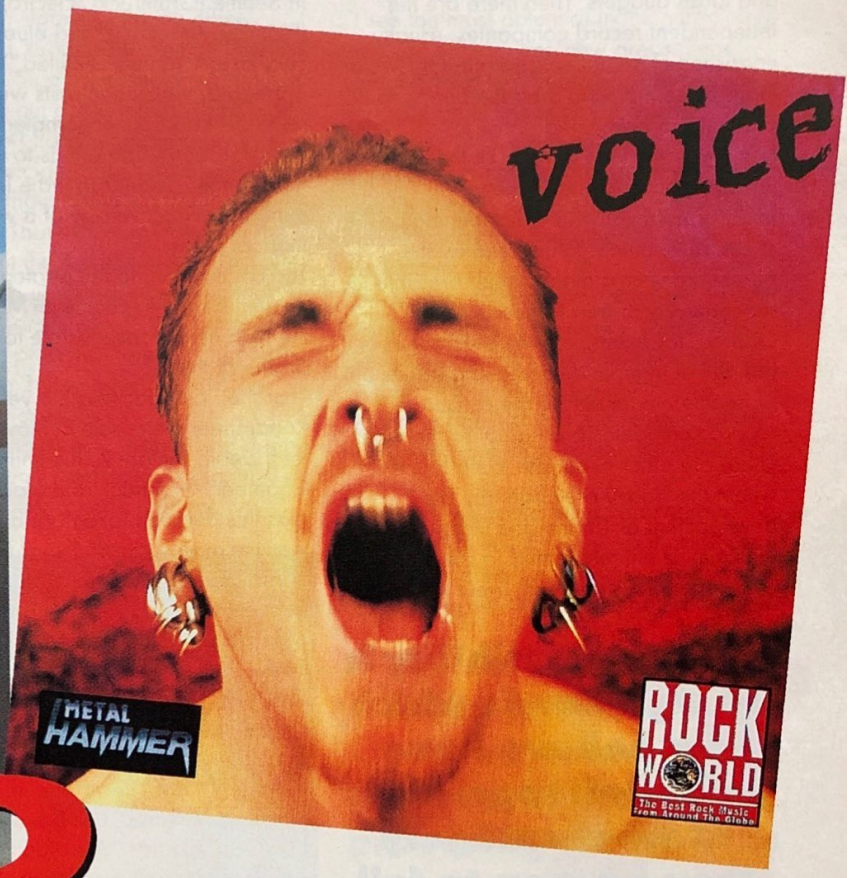

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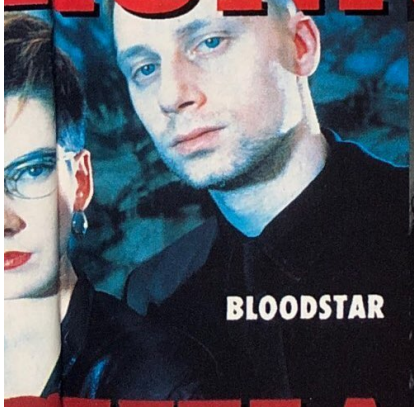

CKYARD

BIG INDUSTRY

There are many people who believe that without independent record labels the music business would die. Roadrunner have a track record which shows that they can teach the majors a thing or two about what people will be buying in years to come. MONTE CONNER, one of the key men in the Roadrunner organisation, talks to METAL HAMMER about past, present and future.

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The world of the record industry often seems to be split into two camps. There are the major record companies with their huge sales figures, anonymous business floors and large budgets. Then there are the independent record companies, usually consisting of a small office staffed by two or three personnel who are relied upon to do pretty much everything!

In the last few years, many of these small labels have developed a keen understanding of what is happening on the street, and, being unhindered by the bureaucracy of a major label, are able to react quickly to new trends.

Grunge, for example, was born out of a handful of independents signing bands out of Seattle, years before the corporate record companies picked up on the vibe. There are other examples to be found within the Heavy Metal genre. The development of Thrash and Death Metal was almost entirely thanks to the foresight of independents. Indeed, were it not for

"Our responsibility is to sign bands which we believe have potential, regardless of what category they happen to fall under or what is fashionable at a given time."

these small companies, bands like Metallica, Anthrax or Megadeth may never have been signed. With smaller companies effectively becoming A&R testbeds, the majors acquire knowledge of each new music sub-culture. This then enables them to steal the ground from the independents. Diversification and specialisation then become the watchwords in order for independents to survive: diversification to keep the cutting edge in the search for new music; specialisation to keep control of markets which, yielding a small turnover, make it uneconomic for majors to get involved, such as Death or Satanic Metal.

One of the labels that has managed to maintain a competitive edge throughout the boom-time of the Eighties and the recession-hit Nineties is Roadrunner Records. Originating in the Netherlands, with other countries (Germany, England, France and the USA) represented by their own offices, the label made its name in the Metal scene with acts like King Diamond. The big time came with the expansion of successful bands like Annihilator, Deicide, Obituary and Sepultura. Roadrunner has since begun to broaden its musical base, taking in Seattle (Gruntruck), Electro/Industrial (Frontline Assembly) and Blues (Glenn Hughes). A sampler entitled 'Voice' has appeared, which contrasts with previously released Roadrunner samplers (e.g. 'At Death's Door'). The aim is to establish Roadrunner as a large Indie label with expertise and coverage of a wide range of musical styles.

The commitment to this strategy became clear in a conversation with Monte Conner, the man mainly responsible for the musical profile of the label.

"For me, last year was the year in which Roadrunner were able to move away from total Death Metal - with signings like Skin Chamber, Gruntruck and Star Star. When was this decision taken? At a time when it was the most successful year up to now for Roadrunner, with chart successes for Sepultura and Obituary - bands which belonged to the classic core area of the Roadrunner repertoire.

"Roadrunner was never thought of as a specialist label. Most people don't think about the early years in the Eighties. Our first signing was Jim Croce, then came a number of English Punk bands and NWOBHM artists. We didn't have a problem with a diverse roster. The problem came when the whole world began to label us as Death/Thrash, simply because we had quite a lot of success in that field. We never wanted to be oriented in one direction. In the last two years we've had our first success in other musical areas, with bands like Gruntruck and Frontline Assembly. Now we are starting to see acceptance of us as a label that works well with other styles. Ironically, we were doing this all the time, only on a level that was not so clearly visible."

Your interest in other areas seems to reflect a recognition that Thrash/Death Metal were reaching the end of their popularity curve. Would that be a fair assumption?

"That would be a logical conclusion. Specialised labels have an opportunity for only so long to find enough customers for their speciality. If Roadrunner were to be just a Death Metal label, we would soon go out of business. Besides, why should we restrict ourselves? There is so much great music out there. Why should we only concentrate on Death Metal? We have never believed in that narrow-minded approach. When Death Metal was very big and we were doing good business there was always enough room for a band like Annihilator, who eventually sold a lot of records.

"Our promotional problems lay elsewhere. It is much simpler to promote bands like Deicide, Sepultura and Obituary, than to build up a completely new band with completely new music like Gruntruck. Nowadays, Sepultura will be successful on their own, but Gruntruck would not have pulled through their third Seattle club tour if we had not set up everything to establish them worldwide."

Has the lack of proven track record in other areas been a problem for the label?

"Yes and no. Like I already said, in our entire history, we have never set our sights on one particular musical direction. We were never a label like Earache or Nuclear Blast. Moreover, a lot of people would like to see us diversify, as well as keeping our successful niche. But we realised that things like the 'Voice' sampler ought to help to

"Roadrunner was never thought of as a specialist label. Most people don't think about the early years in the Eighties. Our first signing was Jim Croce, then came a number of English Punk bands and NWOBHM artists. We didn't have a problem with a diverse roster."

establish a new musical identity for us; with an image that doesn't concentrate on music form, but actually on the quality of the music."

Every small label needs a band like Sepultura, one which has seen its success develop on a global level, whilst staying with the label rather than defecting to a major. But having achieved this feat with one of their bands, how does the label then decide which acts are given the next big push? After all, there doesn't seem to be one approach which works for every band. Star Star were in all the major magazines, yet for all that, the results were relatively poor.

"Basically, we look at all the bands on our roster and decide which are the ones we believe are most likely to succeed by dint of having something special about them.

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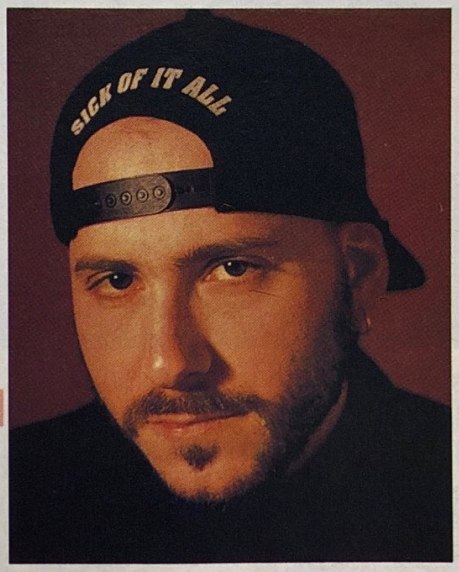
Using Star Star as an example, they're certainly not Mötley Crüe, but as far as we're concerned, they have enough of an appeal to make pushing them hard worthwhile.
"You also have to decide when the time is right for a certain band. With Gruntruck, we knew from the beginning that we had something special. They didn't get far with their first record though, because they didn't display their full potential. For the second album we gave them an extremely tight budget - the result speaks for itself. They are a band which we had to build up from scratch. Now we are trying to establish them and the next record will perhaps be the biggest project yet by Roadrunner. But the actual decision as to who the next band ought to be, well that's just a matter of following your instincts."
To what extent do you think in terms of categories? Seattle is big, Industrial is too, so I suppose you would look to the likes of Gruntruck and Skin Chamber as being

"I remember the time Glenn Benton stormed into my office unannounced, dropped a tape on my desk and shouted 'Sign us, asshole!'. The tape was fantastic but at that time no-one was interested."

particularly marketable.
"Yes, I can see that, although we don't tend to think like that. We don't go away and look for a Grunge or Industrial band. But the fact of the matter is, people think in those categories. The press use them to describe musical phenomena. Our responsibility is to sign bands which we believe have potential, regardless of what category they happen to fall under or what is fashionable at a given time. For example, Gruntruck were with Roadrunner long before Geffen had ever heard of Nirvana. Controlled Bleeding - an earlier incarnation of Skin Chamber - were already working on 'Third Mind' when 'Psalm 69' had hardly got off the ground. The job of every good record company is to be a step quicker than all of the others. We are all trying to find the next big thing. There will always be good bands, perhaps on a well trodden path... but good bands all the same. Alice In Chains are perhaps *the* Seattle band, but does that mean that there are no other good bands around? I think that we were once in the lead with the Death Metal thing. But that is not the only basis for a good label. I remember the time Glenn Benton stormed into my office unannounced, dropped a tape on my desk and shouted 'Sign us, asshole!'. The tape was fantastic but at that time no-one was interested. So I had the opportunity to sign bands like Deicide, Sepultura and Obituary, without having to compete with other labels. That's how we founded the company, but the success means that we can now build up bands like Gruntruck."
It can take years to build up a band. How long are you prepared to keep supporting a band, even if they have not had the success you hoped for?
"We work with all of our bands on a long-term basis. Some say it takes a year until an act has reached its peak and you have



invested a lot of money in them by then. The most important thing is that once you've committed yourself and, providing the band is prepared to work hard, you've got to go with it and not be half- hearted. Gruntruck - my favourite example - sold, relatively speaking, quite a lot of albums, but we did not make any money out of them. I still think that this band will sell a million albums one day. On the other hand, there are always bands that reach a point where they simply cannot develop any further. Once that point is reached you have to begin to question whether the label and the band can continue working together."
Which of your bands do you feel has the most to say, leaving aside Gruntruck?
"Either Obituary or Deicide. Up to now, they have been very successful, but I do not believe that that is the end of the road. Sepultura is the best example. We built them up from scratch. I see no reason why they should not become as big as Slayer, or even bigger still!"
And what are the prospects for new bands?
"I see the most potential in the musicians who are moving into new areas: Fear Factory, Type-O-Negative... There are two sorts of bands in this world, leaders and followers. There are bands who immerse themselves completely in new music fields and those who stupidly follow their role models trying to copy others. We invest in the leaders.
For us, Fear Factory is a lot more worthwhile than an average Death Metal band because at some time Fear Factory could be the next big thing."
Is there a band which you missed, which you could have had, which later went on to be huge?
"I believe we could have had Morbid Angel. I didn't think they were that talented. Otherwise, there isn't another band which I did not sign, even though I had the chance.

"The most important thing is that once you've committed yourself and, providing the band is prepared to work hard, you've got to go with it and not be half-hearted."

Perhaps Firehouse... but that is a job for a major label; a band where you have to invest a lot of money to establish them in the current system, what with videos, MTV etc. They are hunted by the extremely large record companies and Roadrunner won't get involved. We want to do what the big labels can't do; go onto the streets and gather up the groups who will be music's future.
"At one point we nearly signed Pantera. They had gone through eight or nine months of negotiations and still rejected us. That was a disappointment."
In conclusion, what would provide you with the greatest pleasure for 1993?
"Well, for an independent label we have already had some major successes, with the chart placings of Sepultura, Obituary, Annihilator and King Diamond. But a gold record in one of the biggest markets hasn't happened yet. If Sepultura could do that in Indonesia with their next record, that would be fantastic."

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QUICKSAND

QUICKSAND? JESUS!

They're not Hardcore, but they do know the score! QUICKSAND have a debut album, 'Slip', which has been causing something of a stir in JAMES SHERRY's loins. Guitarist/vocalist WALTER SCHREIFELS is pleased!

Quicksand have the brutal and subversive nature of Hardcore down to a fine art. So they should. They've been in the scene for long enough. Although with only one four-track EP (on the infamous Core label, Revelation) and their debut album, 'Slip', on Polydor to their name, guitarist and vocalist Walter Schreifels was first found playing guitar for holier-than-thou, Straight Edge pioneers, Youth Of Today. Now somewhat older (and maybe wiser) Walter has developed into a musician of strength, variety and charisma, as their stonking 'Slip' shows to all ready and willing to listen. Whilst staying true to the essence of Hardcore, Quicksand have spread their wings and gone in search of fresh and vital sounds, just like the Hardcore scene of old.

"A lot of the kids from the original Hardcore scenes have all gone onto different areas of music," explains Walter. "You know, a lot of them love Rap, some of them got into the Grunge sound, but I always find that there's always that bone in their body that's got that Hardcore thing to it. They still appreciate bands like us and Rage Against The Machine."

It's the music they grew up with. You never lose that love for your first allegiance to whatever particular musical culture you stumbled across, latched onto and related to first. For me and many others, there's always a place in our hearts for what Hardcore tried to create.

"The audience that we have now is very much the same audience that we've had for years, save a few people here and there who have heard us on the radio and stuff. The bulk of the crowd is no different though. It's cool to know that you're still in with the people that liked you from the beginning and they're still with you. That kind of loyalty is always really encouraging."

In the wake of the Grunge revolution, Hardcore has grown up... fast. Five years ago, the thought of a band like Quicksand appealing to the masses was quite ridiculous. Times have changed, ears have opened and there's a larger audience then ever before ready to soak up sounds otherwise only heard deep underground. There's no sell-out on the bands' part. It's the majors that have had to open their minds, ears and cheque books.

"Personally, I think the opening up of the genre is good. It's destroying the independent ethic to a degree, but I think the major labels are definitely bending quite a bit to let these bands create what they want to create. They don't want to pump the same old shit into radio stations and people's homes because they know people aren't interested any more. Labels like Polygram will be usurped by the Touch And Gos of the world if they don't wise up fast."

They are. They have to. In a sense, they have.

"There's definitely a degree of music industry bullshit that we have to deal with, but that goes with the nice van! Anyhow, there's loads of enthusiasm at the label. Those people want to do the right thing for the band, so it's good to be in touch with them as well. They want to help us out and it's in our own interest to stay in touch, so that they know who we are and what we're all about."

"Being on a major really hasn't changed things much, other than that we have a nice new van now when we used to have a *real* shitty one!"

It's a style of touring that Walter will be more than accustomed to. Three to four years ago, whilst playing guitar for Youth Of Today, he played a gig at the University of London (a total blinder by the way!) and ended up using Poly Styrene's floor to crash out on!

"That was a really cool night for me! Ray, the singer at the time, had met her on a previous visit to England, so that's how I got to meet her! She was telling us all kinds of great stories about people like Boy George, Billy Idol, The Sex Pistols and all these great people that she had known in the Seventies. She was really cool!"

Enough of the past; let's study Quicksand's future. Ah, what's this I see? Crossover on an enormous scale? Well, you never know! Let's just say the more Metal amongst you may even like this band!

"We're not a Metal band, as such, but I think we have that aggression, so there's definitely something there that any Metal kid could appreciate. I'm psyched about anyone who's really interested in the group, so we'll see what happens."

Grunge has had its say. Make way for Hardcore. Make way for Quicksand.

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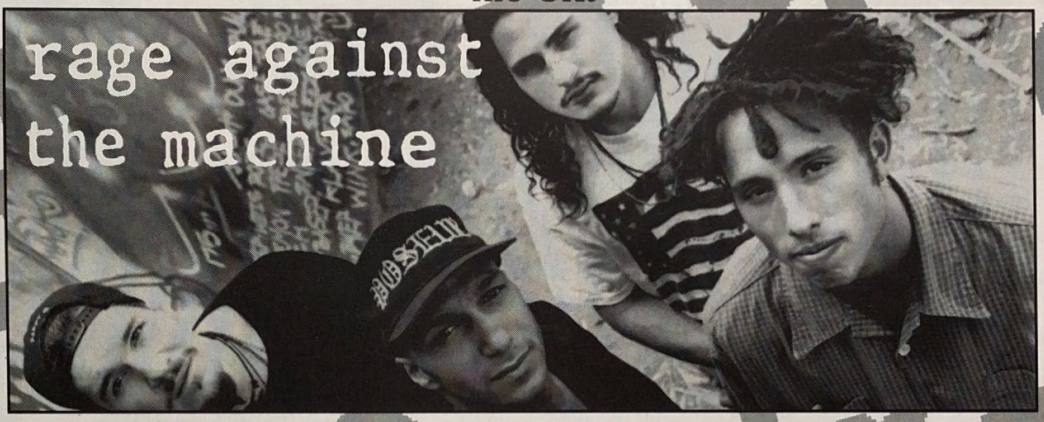
RAGING BULL!

RAGE AGAINST THE MACHINE have successfully stomped all over the UK with their controversial debut album and anarchistic single, 'Killing In The Name'. As the band prepare to return to these shores for a handful of headline gigs, PIPPA LANG talks to guitarist TOM MORELLO about the art of being pissed-off, and the band's whirlwind success in the UK.



Why are Rage Against The Machine so pissed-off? *Attitude* may be fashionable these days, but if attitude just means being bloody obnoxious, who wants to be fashionable? Well, OK, loads of people, especially since the ranting LA quartet's career has been striding forward dramatically following the release of their self- titled debut album. But it depends who this 'attitude' is aimed at. When I witnessed vocalist/rapper Zack de la Rocha's uncalled- for tirade against one poor sodding stage-diver at Rage Against The Machine's ULU gig a while ago, I felt like taking him over my knee and giving him a good, hard *spanking*.

The band, of course, raged into the UK earlier this year, tagging along behind that debut album with its controversial 'Buddhist monk on fire' sleeve, prepared to exploit their offensive image to the full.

Yet the album has sold over 40,000 copies in the UK alone, claiming a Top Twenty position in the process, with the single sidling into the Top Thirty. Not only that, but their popularity has earned them a headline gig at London's Forum (née Town & Country Club) at the end of May.

But the question is: do Rage Against The Machine have the talent to back up the image? Well, yes, a talent for stirring up the natives and, yes, musically, they're as tight as a duck's ass, although they need more songs that are as in-your-face as 'Killing In The Name'. As long as Zack channels his temper so that he doesn't lash out at the wrong people, i.e. his audience, then the band can't really go wrong. With the additional boost of a guitarist like Tom Morello, a man intent on squeezing as many obscure noises out of his tool as possible, and with an eclectic sense of purpose, well, the sky's the limit... at least it seems that way at the moment. Tom, who had some brief success with a band called Lock Up before joining forces with the rest of Rage Against The Machine, puts his eclectic tastes down to a carefully-nurtured broad-mindedness.

"Growing up as a half-caste kid in a middle-class environment," he begins, "I learned all about prejudice, not because I was constantly being attacked, but because I'd look at the other kids around me, and realise I was different. It wasn't a discovery that made me go out and call everybody motherfuckers! I think my relatively mellow background, and a good education, taught me not to go off the deep-end, but to think things through instead. So I read a lot of books, and channelled any anger into music.

"I also realised that prejudice comes in many different forms. To a certain extent, *everybody*'s biased; *maybe* biased against women, homosexuals, poor people, rich people, even old people and guys in suits! So, just because I'm half-caste, that doesn't give me a monopoly on feeling pissed-off! Everybody has a reason to be angry these days. I've made it my business to be as unprejudiced as possible, and that attitude encompasses my tastes in music too."

So, why *are* Rage Against The Machine so angry?

"It's not a personal anger, well not really. It's more an anger borne from looking around us, watching people being suppressed - that's what 'Killing In The Name' is all about ['Fuck you, I won't do what ya tell me!']. When Zack blasts off at someone in an audience, like that kid at the London gig, it's just because he's got himself so hyped-up, and he's letting off at the person nearest to him!

"We're just trying to do our bit, you know? If we can change a few people's opinions, or just point something out to them that they didn't know about, then what we're trying to do is working. We're not expecting to change the world, just a few people's minds."

Not that the band expected to affect so many people in England with their brutal assessments of what they assumed was more of an American problem.

"Before we came to England, we had no idea things were so bad here. But we've come to realise there's a lot of fucking anger building up, a lot of dissatisfied people, what with unemployment, the recession... We were amazed at the reaction we've been getting here, there are so many pissed-off people."

Yeah, right. And the more pissed-off people there are, the bigger Rage Against The Machine's audience will be. Just so long as the band don't become *part* of the machine, then, as far as I'm concerned, they have the right to rage on for as long as they want to.

In the meantime, see you at the end of May, and we can all get pissed-off together! Anger is an energy!■

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Judas Priest

METAL GODS

Whilst Rob Halford flits about with his new band, Fight, the three remaining members of JUDAS PRIEST - guitarists GLEN TIPTON and K K DOWNING and bassist IAN HILL - have not been idle. As Priest's 'Metalworks' compilation marks the end of one mighty chapter in their career, PIPPA LANG talks to the band and discovers that, contrary to Halford's insinuations that Priest would collapse without the 'Metal God', they are, in fact, doing very nicely without him. Indeed, they don't want him back at all!

Rob Halford's career with Judas Priest is *over*... kaput, finito, dead as a dodo. Whilst the jolly bald giant immerses himself in his new band, Fight, with all the gay abandon of a nubile teenager discovering sex for the first time, the rest of Priest are also making hay. As far as they're concerned, as soon as Halford stepped down from the podium after announcing that he didn't have AIDS (whoever said he did?), but was forming a new band, at a self-arranged press conference in LA last year, he'd sealed his fate. Glen Tipton, K K Downing and Ian Hill were appalled at what they consider to be manipulative tactics on Halford's, and his manager, John Baxter's, part. It may have taken them a while finally to confirm their decision, but the facts are now set in concrete. Rob Halford is no longer, and never again will be, a member of Judas Priest. The future of the band is now out of his hands.

Priest's announcement may come as a surprise to la Halford, who suggested (in these very pages) that the band cannot continue without him. But continuing they are, with a whole batch of new songs already written, new singers being auditioned and an attitude that can only be termed 'defiant'. The words 'Up yours Rob!' came to mind after chatting to, in particular, guitarist Glen Tipton. Guitarist K K Downing and bassist Ian Hill may have been less graphic in their opinions of the departed leather loony, but the air of seething amusement at Rob's assumption that he may return in a few years if Fight doesn't work out was almost tangible.

"We've had a lot of interest from kids, even name vocalists who really want to get involved with Priest, and it's great. It's been heart-warming, the encouragement we've had from the fans and everyone."

We were meeting, *of course*, because of the 'Metalworks' compilation released in May but, with Priest's future naturally creeping

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Pic.: N.Charles/Photofeat

Pic.: A.Csillag/Relay

into the conversation, the screaming ghost of Halford leered over the proceedings at regular intervals. Meeting with Glen at the Marriott Hotel in London's Swiss Cottage, he seemed eager to communicate Priest's enthusiasm for the new phase in their career.

"We've had a lot of interest from kids, even name vocalists who really want to get involved with Priest, and it's great. It's been heart-warming, the encouragement we've had from the fans and everyone. They want Priest to continue and Priest *will* continue. We're not going to rush into anything, but we haven't been sitting around for a year doing nothing. I've been writing more than ever, and I'd even like to get a solo album together. I'd like to stress, however, that my main priority is Priest and I'd certainly never let anything I do affect the band. Priest have an album ready to go and, if we get the right vocalist, it'll be the best thing the band has ever done. We're going to put the Metal back into Britain! The album certainly won't be out this year, but it *will* be next year."

Sounds like the band are surviving very well indeed without Halford.

"We're resilient. We've come up through the street, we've always been a street band and we're not going to let all this affect us. In fact, we've been motivated by recent events. Certain people should have known better, but it's history now. I keep reading comments from Rob saying 'I can't really imagine Priest

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without me singing'. But, to the same extent, Van Halen came through it, so did AC/DC and Black Sabbath. There's no problem. It was all out of our control, not *our* choice, but we're quite excited now about closing the door on one chapter of Priest and continuing with another. We'll be the first to admit if it doesn't work, but I think it's going to be incredible.

You've got to remember Priest's background. It's always been me and Ken musically; the ideas, the guitar riffs, the guitar work, a lot of the music has come from us. A band isn't just about its singer. It's about the songs and the rest of the band. The nucleus of Priest has been intact for twenty years. Rob has played his role in it, but so has everyone else.

"Anyway, the interest and excitement already from so many people is wonderful. They want Priest to continue, and they don't care who it's with as long as it's a damn good singer, and it *will* be a damn good singer."

What about a new drummer, what with Scott Travis now playing for Fight?

"We won't necessarily need a new drummer. I actually spoke to Scott yesterday. He's in the middle of things at the moment. He's working with Rob, and that's fine by us. Scott's a good drummer and a good lad... we think a lot of him. I wouldn't rule out Scott by any means."

The plot thickens. So, have Priest any specifications for their new singer, bearing in mind Halford's larger-than-life persona?

"No. It's an open door. We've got our eye on a couple of people, but whether they'll actually cover every area that we're looking for, I don't know yet.

"We don't want this sort of thing to occur again. We've always been good friends, or thought we were, and we want to continue in that spirit.

Judas Priest
METAL GODS

We've got a lot to offer musically. We're asking the kids to bear with us, and I know they're not going to condemn us. They're going to wait and hear what we've got to offer."

Glen's attitude does smack of being presumptious, but then he's probably right to assume the larger percentage of Priest's fan- base will sympathise with those who've been left in the lurch, rather than the deserter. Halford is the one who's been receiving hate mail from fans accusing him of splitting up Priest, and he's even accepted the blame. Indeed, the number of times he said "sorry" during my interview with him a few months ago was quite ridiculous, if not tiresome. Insincere?

"We're quite excited now about closing the door on one chapter of Priest, and continuing with another. We'll be the first to admit if it doesn't work, but I think it's going to be incredible."

"Well, you bring these things on yourself. We haven't done anything. We... er... we wished him well with his solo project, and I still do. I don't wish Rob any ill, or *particularly* the guys in his band. If that's what he wants to do, fair enough. If a solo career is what he wants, I wish him well."

Insincere? Come on Glen! You don't "wish him well" at all! If Fight fell flat on its face and, say, in a year's time, Rob crawled back with his tail between his legs and asked if he could come back to Priest, what would you say?

"It's too late in the day for that, even if he wanted to come back *now*. I'm not a malicious person, but I've been hurt by the way things have been done. The contradictions, the insults that we've had to endure. In fact, in Rob's last-but-one communication, he actually said that he would possibly consider a reunion in three or four years' time if his solo career wasn't going very well. That was enough for us! It's not the right sort of thing to say to me, Ken and Ian, I can tell you! You can imagine how we took that! What did he think we were going to do for 'three of four years'? Twiddle our thumbs and whistle a few tunes? What would the kids think? Would *they* just hang around for three or four years *just* to hear Rob Halford sing with Judas Priest again? Sorry!"

Glen cracks up at this point.

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Obviously, Rob's arrogance is getting to be a bit of a joke amongst the trio! What did they think when Rob called the 'I don't have AIDS, but I do have a new band' press conference last year?

"I think it was a low attempt to get publicity personally." He grins, refusing to commit himself to any cheap shots, at least not publicly. Priest's latest press statement, to all intents and purposes, announced their wish to stay out of a public brawl with Halford, however much they may *really want to slag him off.* But the urge to sharpen his claws proves too much for Glen.

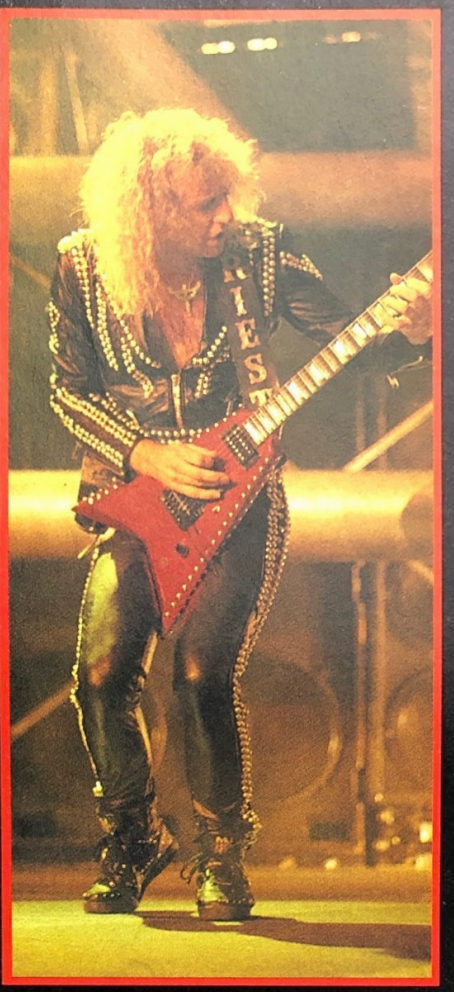
"'Scuse me, I need to turn your tape-recorder off. Now, *off* the record..."

What followed here, after Glen switched my tape-recorder off, was the longest string of obscenities I think I've ever heard. You'll have to let your imagination run riot here, but I'm sure you get the gist. 'Tattoos' and 'Metal Gods' were mentioned, and a lot more besides. The lyrics of Priest's next album are likely to make interesting reading.

"You'd like some of 'em, I can tell you!"

Meanwhile, down in the hotel lobby, K K and Ian's chore for the day is to talk specifically about 'Metalworks' (with perhaps the odd reference to Monsieur Halford). After trudging through a track-by-track analysis of the compilation (which will feature in the next issue of Metal Hammer), K K and Ian briefly explained the whole idea for the compilation, its timing, and their views on 'the situation'.

"The reason we waited awhile to release this compilation - which we stress is *not* a 'Greatest Hits' album - is because we didn't want to trick the fans into thinking there was still a Judas Priest with Rob Halford," said Downing. "We had to wait and see what was going to happen first. Now we know what *is* happening, we've decided to release it. I can quite categorically state that Rob is *not* returning. The situation deteriorated to the extent that Rob doesn't want to be associated with Judas Priest any more."



"Rob said that he would possibly consider a reunion in three or four years' time if his solo career wasn't going very well. What did he think we were going to do for 'three of four years'? Twiddle our thumbs and whistle a few tunes?"

"He's so heavily involved with whatever it is he's doing at the moment," continues Ian. "He's in total control. Fight have now signed to Sony, and Rob's in a position where he can call all the shots without having to ask anybody's opinion about anything. We've heard that, for the first time in his career, he's writing all the songs *and* producing them!"

"Dunno how he learnt to do that,' adds KK. "Maybe he read the manuals! Apparently, he's gone all un-Priestified. So we're looking for a new singer. Can you sing? A high C perhaps? Right... you're hired!

"Anyway, 'Metalworks' is to commemorate twenty years of Judas Priest and, as it's turned out now, it's also marking the end of one chapter and the beginning of another. Funny how things turn out innit?"

Yes. And I've learnt a lot today. I've seen the maniacal glint in all of their eyes, the scathing amusement and 'Fuck you!' attitude that usually only angry young bands in the heyday of their careers display. If I were Rob Halford (which, Thank God, I'm not), I'd be very worried indeed at the moment. He has a lot riding on his shoulders. The success of Fight, without which his career as a singer will surely go down the pan, and *Priest's* future too. If the new line-up isn't up to par, it'll be Rob who'll be blamed, and then he'll *really* know what hate-mail's all about. If Priest *do* succeed, then it's no thanks to him! He's got quite a lot to lose really.

Personally, I think the whole saga should be immortalised by Marvel Comics. 'The Priest vs The Metal God', perhaps?

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PORN AGAIN!

PERRY FARRELL, the man who performed astonishing vocal gymnastics in Jane's Addiction and lived to tell the tale, has returned to the fray with PORNO FOR PYROS and an eponymous album to boot! ANTHONY NOGUERA meets Farrell and guitarist PETER DiSTEFANO and discovers that peace and harmony *are* conducive to making great Rock'n'Roll!

After all the fire, brimstone and destruction that accompanied Perry Farrell's momentous decision to disband Jane's Addiction at the height of their popular and critical appeal, comes the debut album from the Art Rock master's new outfit, the curiously-monikered Porno For Pyros. The eponymous record comes adorned with all the excitement you'd expect from a man who has founded a career on taking apart the rules that confound Rock music. In the Eighties, Jane's Addiction were the most influential and far reaching of the thousands of Alternative bands clogging up the underground, but once they had reached their creative conclusion with the brilliant 'Ritual De Lo Habitual', they were split asunder by Farrell's insistence that they not sully their testament or integrity by dragging the band's name through the inglorious routine of being commercially successful.

Before the album is even out in this country, Perry Farrell, in true visionary mode, is already looking to the distant future. More exactly, the advent of time and the onset of maturity. Perry Farrell wonders how long he should allow himself to be part of the Rock circus, when all around him younger and younger bands are making the grade. He shouldn't worry. 'Porno For Pyros' is the most vibrant record I've heard this year. Farrell himself is in the most beautiful voice of his career, whilst the new band he has pieced together (guitarist Peter DiStefano, bassist Martin Le Noble and former Jane's drummer Stephen Perkins) manage to combine the fiery incandescence of Jane's Addiction with the purest musical vision seen in Alternative music in aeons. Farrell still isn't sure how long he should play the game.

"It's not as depressing as it sounds," he smiles. "You have to make accommodations for the simple facts of nature that you age and life progresses. You have to be smart and mature with grace, that's the thing to do, keep the grace."

And not be afraid to admit that age has limitations?

"Like if you're eight years old," decides Peter DiStefano, "and you're jumping around and going wild it's OK, but it's proper that when you're 80 you should be sat down playing something really weird on a classical guitar."

"Like the guy with teased-up hair and cracks all over his face who's trying to act like some Rock god!" Perry cackles at his description of far too many of today's aged rockers. "And they always wear tight pants!"

"It's difficult to age well," says Peter. "I think that Lemmy is doing pretty well. Neil Young is great. His 'Weld' album was great!"

"The truth is the truth," says Perry stoically. "There is a time to stop. The kiss of death - and a lot of people do it because they're caught up in the whole record-making circle - is to force a song when it isn't there. It has to be passionate. That's why I don't know how much longer I have left doing this. Hopefully, I'll always have something to be passionate about in my life, although things change."

The pair are sat on a sofa in Warners' interview suite on a beautifully clear morning last month. Porno For Pyros, or indeed Perry Farrell in his own right as an artist, aren't about to pack it all in and go mountaineering just because he recognises that nothing lasts forever. It's this depth of integrity that marks everything Perry Farrell

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does, from instigating and organising the ground-breaking Lollapalooza, now a mainstay of the US Summer festival circuit, to breaking up the lucrative Jane's Addiction because the passion was no longer there. Farrell doesn't consider his behaviour strange, even though most people would've tried to spin out Jane's Addiction for at least another couple of albums and a bunch of farewell stadium gigs. The idea is odious to him. Jane's is the past, Porno is the present, and it is very much a band, not a Farrell side project. He reckons that the band have a five year creative life-span after which they'll break up, amicably of course, having created at least another two albums worth of great music. And then?

"I'm looking at different art forms," says Farrell, who's already renowned as a talented sculptor and painter. He crafted the 'naked', three-in-a-bed papier maché mannequins for the cover of Jane's Addiction's last album, 'Ritual De Lo Habitual', and the rocket-riding boy for 'Porno For Pyros'.

"Lollapalooza is still a good thing for me because I can still be involved in it, still be active, but I don't have to embarrass myself."

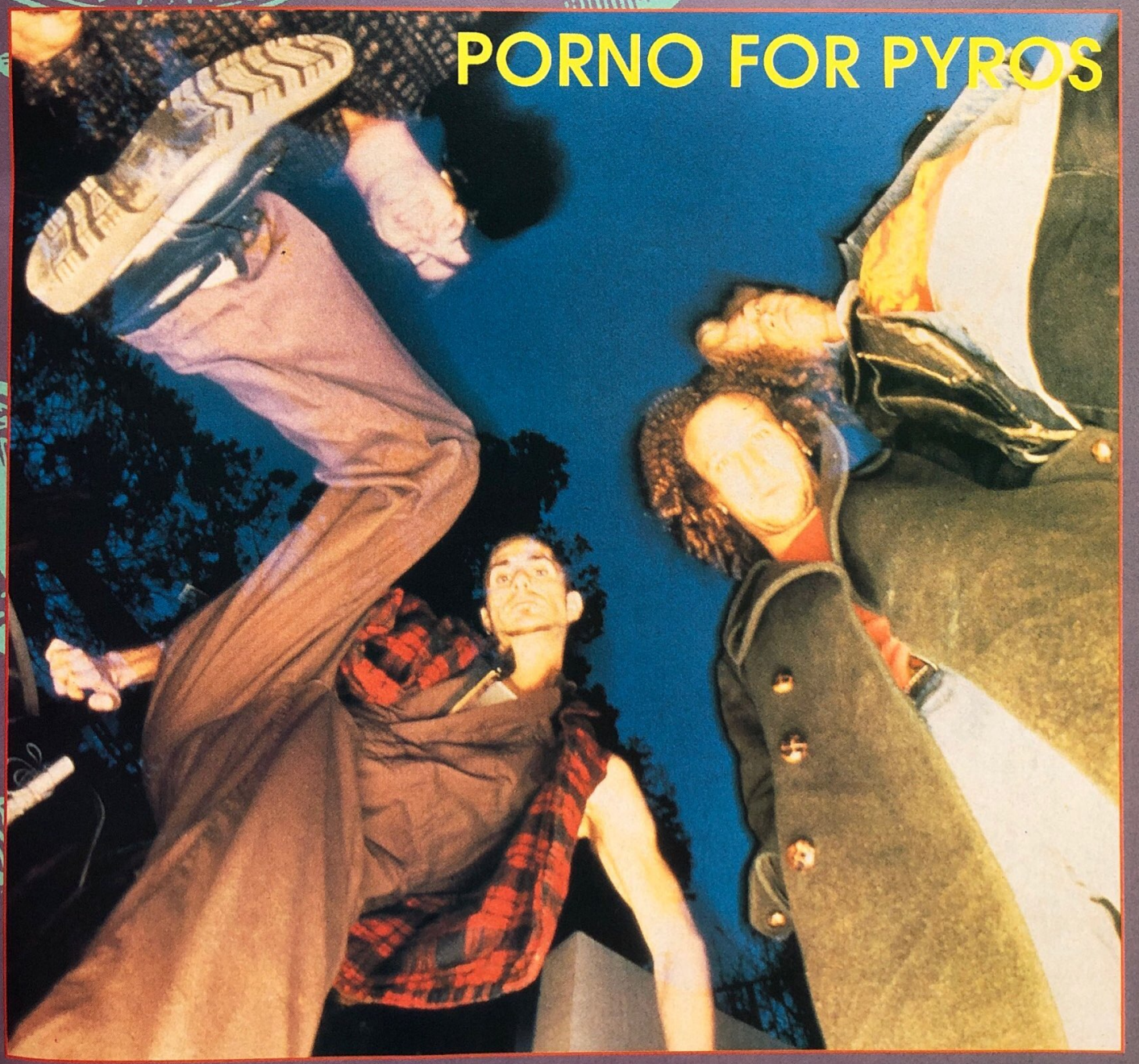
"The model for that actually burned to bits," he remembers. "The rocket had a real firework in it and after I'd lit it and taken the shots of it with the sparkles coming out the back, I went into the other room thinking that it had gone out. Well it hadn't and when I came back the room was on fire! My house nearly burned down! It's a great cover though!"

Pyrotechnical disasters aside, Perry is already planning the next stage of his career.

"I'm looking at things which will suit a person like me in a few years. Lollapalooza is still a good thing for me because I can still be involved in it, still be active, but I don't have to embarrass myself. There are other things but, for now, Pornos is adult entertainment and you guys haven't seen anything yet! We have a plan that goes two years from now. It doesn't 'conclude' in two years, but it will peak in two years... or maybe three. So I have three years of fun left! And then after that I'll see what happens!"

Can you disclose any of the details yet?

"No, I can't 'disclose any of the details' yet!" mimics Farrell. "I shouldn't have even disclosed that I have a plan but I did, because I didn't want you to think that I'm already burned out, because I'm not. It's just that I'm always thinking of the future. It makes me sad to know that I might have to be something different in five years."



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"It's always good to think for the day," says Peter somewhat philosophically considering the time of day. "Live for the day, always think ahead, but enjoy the moment too. I'm so blown away even to be here that I can't believe it! I can't believe that we're here talking about all this stuff and I keep looking out the windows looking at the top of that fireplace..." He points out of the window to an adjoining roof where a dozen chimney flues are arranged on the same stack so it looks like a double row of mini chimney stacks.

"God I've never seen a fireplace with ten little things on it you know? And you know what? The wind is so cold here."

It's Peter's first trip to England and he's on the full 'American abroad' brain trip. He finds even the simplest and seemingly inconsequential things stunningly interesting. Like the fact that our chimney stacks are different in some way from American ones! Peter shares a kind of innocence with Perry Farrell, the way they talk excitedly about the new songs they've been writing since the album was recorded, about how they met (they were surfing buddies in LA) and about how being in Porno For Pyros is like being in a family.

"People say that great music comes from not getting on with people, from anger and stuff like that," Perry says, obviously referring to his Jane's Addiction days, "but it's not true. Being close with people, being relaxed enough with people to show them your deepest emotions is what you need to make music. I've been in bands where it's not been like that and it's horrible. It's no way to make music. This band is very close."

"Being close with people, being relaxed enough with people to show them your deepest emotions is what you need to make music."

To the point where Porno For Pyros is pretty much a musical democracy, where give and take and mutual trust are the mainstays of a relationship which has, so far, turned out one wonderful album with the promise of more to come.

Peter thinks that 'Porno For Pyros' is made up of as many facets as there are colours of the spectrum. He's right.

"Yin and Yang. I've said it so much recently, but it's true. I feel like that. I want to do with art and music I've never been sure of, but this has turned out to be exactly what I loved about my other favourite band. It shows the power of good and the power of bad. There's feelings of good and feelings of bad and in between that there's a little bit of in the middle, different crests. I want it to be like a pendulum that swings, you have some bands that are all hard music which only swings one way. I want to swing back and forth and in the middle and to the side a little... do you know what I'm talking about?"

Er... yes, actually! 'Porno For Pyros' is a very 'human' record.

"Yeah that's it! It's got all the colours, and you mix them all in different ways, like 'Black Girlfriend' has all these different sections. Then 'Orgasm' takes all the colours. In terms of emotional content, I think it's a very complete album."

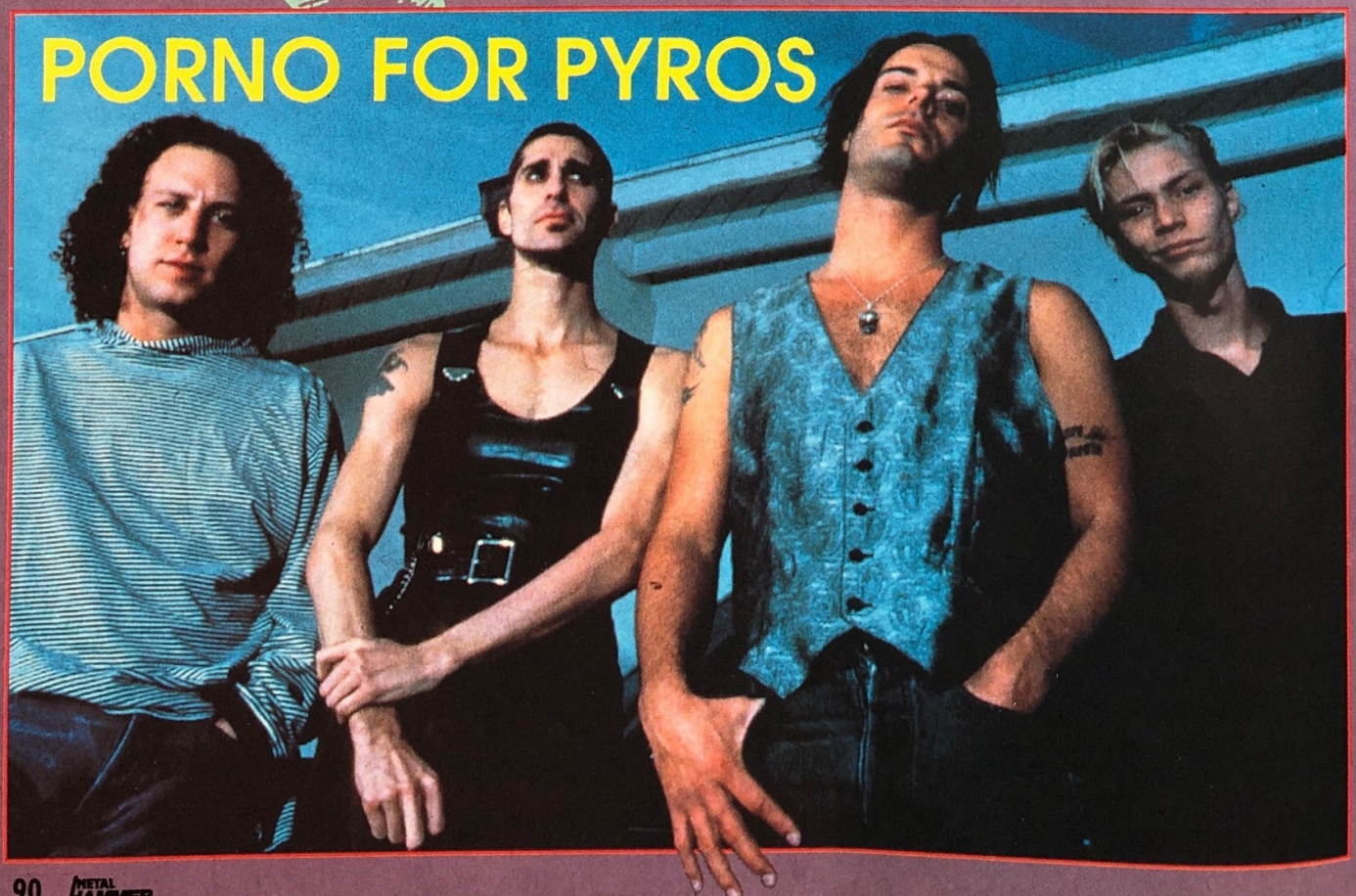
Indeed. 'Porno For Pyros' is a more rounded experience than anything that Jane's Addiction ever recorded. There's more room for the band to manoeuvre now that the egos which plagued Farrell's former outfit have been ousted.

'Pets' is a delicate and warm but brittle and sparkling song about the sad state of humanity today. The lyric to this song is Farrell at his best.

"It made me cry when I first heard the lyrics," Peter says wistfully and without a hint of embarrassment. "When we first did it, we were doing this lick and I was doing this slow picking thing and he goes 'pick it up bro'', and came up with those words. I remember going down to the beach in the Summer and listening to it in my car. I was just sitting there crying over and over, thanking God or whatever. I don't really have a particular belief - the power of good or whatever - I was saying thank you for giving me this great voice to sing with my guitar, you know?"

Perry likes it too.

"If there's anything that I think I'm kind of smart at, yet can still honestly feel stupid about, it's that I'm good at making things really simple. I don't think people want too much information. I tailor words so that they don't give too much information and they don't harm you. That's probably one of the hardest things to do in this game!" ■



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THE CRÜE-SADER

Former MÖTLEY CRÜE frontman VINCE NEIL is far from fed-up about being out of the band. In fact, as far as he's concerned, there ain't nothin' low about going solo - particularly if you've got guitarist STEVE STEVENS in your band! ANDY BRADSHAW gets a sneak preview of the new album over the phone and a highly candid interview!

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THE VINCE NEIL BAND

"Hold on a minute, I'm going to change phones."

While we're waiting for Vince to do just that, I'll fill you in on the plot so far. After a series of frantic phone calls and appointment times that were impossible for either of us to make, the interview is finally happening. We've got a half-hour sandwich of an interview between two others - and at least four hours of topics to discuss in the time, which is just...

"Hi, I'm back! God, I feel tired man. I was out at this place called 'Club Fuck' last night. It was insane! I thought I'd seen everything until this place. There were women wandering around naked, old transvestites getting whipped and one woman just sat in a corner all night hand-cuffed and blindfolded! Shit, I hope my membership comes through soon, ha ha!"

As you may have gathered, Vince is in a great mood. Words are not going to be a problem, it would seem.

"Have you heard the album?"

Er... no, I haven't actually. Due to the strictures of deadlines, this interview is taking place a week before the album comes out.

"No shit! Wait there a moment... where's that tape? Oh, there it is. You still there?"

Yeah.

"Right... listen to this."

The sound of a tape button being pushed is heard over the satellite link to Vince's Los Angeles hotel room. The next three minutes are filled with a track which sounds deafening even through two phones and several thousand miles of atmosphere and outer space. Every now and then Vince shouts "...can you hear *that*?" down the phone. I don't think he heard any of the replies.

"So. What do you think?"

I'm honest. I'm both surprised and shocked. After 'You're Invited (But You're Friend Can't Come)' I'd not expected something quite as powerful as 'Look In Her Eyes'. It sounds like something with the groove of the 'Dr Feelgood' title track, except faster, meatier, nastier and with the added poison of some *wicked* guitar convulsions from Steve Stevens. Oh, and Vince's voice has all the conviction of 'Shout At The Devil'- era Crüe.

"Yeah, I thought you might like it!"

I can't see him, but I know that the grin on Vince's face must be of letter-box proportions.

"It's hard for me to describe what it sounds like, which is why you have to hear it. But to me, it's really just an extension of the Mötley Crüe sound, except with Steve Stevens on guitar, which just adds a whole different direction to the whole thing. It's like a Nineties version of Mötley Crüe. In fact, it's where I would have liked Crüe to go musically after 'Dr Feelgood'. It's fucking great!"

So how come, 'You're Invited...' sounds so lightweight by comparison?

"It doesn't anymore! We re-recorded it for the album with this band, but I know what you mean. 'You're Invited...' was written with a movie in mind as opposed to an album, which is why it sounds more poppy. But it's fuckin' rockin' now!"

Before we go much further though, we need to pull in the reins and go back awhile. Let's just for the record go through the whole Mötley Crüe saga and tie up that loose end. OK, so what was the real deal?

"They fired me," he says frankly. "It was a hell of a shock. I showed up for rehearsal on February 10th last year and they fired me. I had no idea it was coming up, it came right out of the blue. As to why? Well... it really came down to egos I suppose. I didn't like the music we were doing; I didn't like the direction. It was like, whatever I had to say, nobody gave a shit. So they decided to get rid of me."

That Vince didn't like the direction is no surprise. Nikki Sixx has wanted to go for something harder and more left-field for a long time.

"Exactly. He wanted to write another 'Physical Graffiti', so what was coming out of the band sounded like a fourth-rate 'Physical Graffiti'. That wasn't for me."

Following his rather brusque dismissal from Mötley Crüe, Vince was incensed to read a press release issued by the band, saying that he'd left to pursue a career in motor racing.

"I was furious! I couldn't sit on my ass, do nothing and let the fans believe that I would quit Rock'n'Roll for racing cars. Fortunately, a week after I was fired, I got a call from Disney asking me to write a song for the movie 'California Man' which turned out to be 'You're Invited...'. Thank God, the song was pretty successful, so that was a message to the outside world that I wasn't letting the grass grow under my feet. I didn't become a fucking race driver!"

It is perhaps fate that Vince Neil and Steve Stevens should have ended up working together. Or at least that's the way it appears...

"I got phone calls from a lot of different people offering support and that kind of thing after I got fired. One of the calls was from Billy Idol who used to have Steve in his band of course. He goes [adopts gruff, 'Dick Van Dyke' cock-er-ney accent] 'Hey mate, Billy Idol 'ere. You've got to play with Stevie'. So I got Billy to call him, but he came back saying that Steve was playing with another project."

The other project was, of course, Jerusalem Slim, which Stevens had formed with Michael Monroe. This, as history was to prove, would not be a long collaboration as the band eventually fell apart, leaving the album to be released into a void.

"Two weeks after that call from Billy, I got a call from a guy called Ray Brown, who's actually a clothes designer friend of mine. He asked me if I was still looking for a guitar player - which I was - and he put me in touch with Steve. Steve got straight on a plane from New York and came over to see me. We hit it off straight away. Literally, man. The week he came over, which I had initially booked in a studio to audition guitarists, Steve and I wrote four songs, three of which made it onto the album. They are 'Look In Her Eyes', 'Fine Fine Wine' and 'Cake And Eat It Too'. I was blown away! We just got

Pic: L McAfee/Photofeat

"I've put a band together, written over 30 songs for a new record, chosen the best and it's about to be released. There they are still fuckin' around in studios, still trying to write songs and shit. So really, this is one big 'Fuck you!'."

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ROBBIE CRANE, VINCE NEIL, STEVE STEVENS, VIKKI FOXX

on great. He's a really easy guy to work with. The whole thing was easy in fact. We were even both signed to Warner Brothers, so it was all in-house."

After recruiting Enuff Z'Nuff drummer Vikki Foxx along with former Fiona guitarist Dave Marshall and Los Angeles local boy Robbie Crane on bass, Vince was off to a flyer. He allows himself a mischievous chuckle at Mötley Crüe's fortunes at the time, when they thought they had found their new singer, John Corabi but, in fact, would have to go through all kinds of hassle to get him in over the months to come.

"Yeah, I know! Shame, ain't it? But I guess they're happy now. I have to say that I think that it's going to be difficult for them to do old Crüe numbers live because, although John's got a good voice, his and mine are about as alike as night and day.

"But here I am, I've put a band together, written over 30 songs for a new record, chosen the best and it's about to be released. There they are still fuckin' around in studios, still trying to write songs and shit. So really, this is one big 'Fuck you!'."

One thing that Vince is particularly keen to point out, is that this should in no way be perceived as a one-off solo project.

"No way man! This is a *band*. I did think about calling it a band name but, to be perfectly honest, the thing that put me off was that David Bowie thing with Tin Machine. I got the feeling that calling it Tin Machine and not David Bowie kind of lessened the impact of the whole band. I didn't want that to happen with this; this is the start of a whole new, on-going band. After we go on tour, we'll take a break, write some songs and put out another record."

The album was recorded in around three months with producer Ron Nevison, with whom Vince recorded 'You're Invited...'. Aside from the songs already mentioned, there is 'Sister Of Pain' (which will be the first single), and although most of the album is harder than hard, there are two big ballads, 'Can't Change Me' and 'Forever', which was written about Vince's ex-wife. Also included is a cover version, namely 'Set Me Free', an old Sweet song.

"I've been a Sweet fan since forever," he sighs. "I always said to myself that if I was ever going to do a cover song then that was going to be it. It turned out to be a big favourite song of Steve's too, which was fairly amazing."

The band begins touring in early Summer when they'll spend two months on the road supporting Van Halen, following which the boys will head out to Japan for a few dates before a headlining tour of the States later in the year. Europe is pencilled in for the beginning of '94. But the big question is, will they be playing old Mötley Crüe numbers?

"Shit *yes*! It would be cheating the fans if we didn't! I know if I wanted to pay money to see me, I'd want to hear old Crüe songs! I don't know which ones exactly yet, but I think they would have to include things like 'Live Wire', 'Shout At The Devil'... er...'Doctor Feelgood' and 'Girls, Girls, Girls'. So yeah, I'd really have to do those, because people would want to hear them. I can't pretend that I don't have a history from another band, can I?"

Of course he can't. It's refreshing to hear that kind of attitude from a man who's been to the very top and looked down. But one more thing. The title of the album, 'Exposed'...

"Oh, 'Exposed'? Well, that's just me telling it like it is, like I've always done. This is me out on my own, all on my own, man..."

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BURNS U.N.I.T!

POISON IDEA are upon us once more! With a new album, 'We Must Burn', and the threat of an April Fool's Day gig, what more could we ask for? PIPPA LANG talks to long-lost relative JERRY A. LANG (yes really!) about the perils of hedonism, the new album and the band's secret fear of European audiences.

Jerry A has *class*. Not a sophisticated sort of class (obviously), more a natural presence born from hugeness, humour and hedonism. Unfortunately, the latter (dictionary definition: 'idea that pleasure is the only important thing in life') backfired on the humongous Poison Idea frontman last year. A broken leg, a car accident, bouts of respiratory illness and, worst of all, the discovery that he has diabetes. You could say 1992 was *not* Jerry's year.

He is, however, a survivor. It is now 1993, a new year. For Jerry and Poison Idea there is much to look forward to. A new album, 'We Must Burn', and the prospect of mulchifying the natives at London's Marquee on April 1st as the zeppelin-sized band lumber back onto their suspension-screaming tour bus once more. Jerry is still huge, humorous and hedonistic but, even with such a seemingly bullet-proof personality, he is a little concerned about coming to England. Heavens! Pray why? Jerry hefts his mighty bod, sunk deep into a settee somewhere in Portland, Oregon, to the phone.

"You Europeans always like to play power games with us when we come over. You like to see how far you can push us, you bastards! You demand *encores*, thousands of encores! 'Come on, come on, do another encore.' Oh no, no, we can't. 'Aw, come on, please, daddy, pleeease...' Oh gee, all right, if we *have* to! Oh God, we gotta go on again, carry me on guys, I dunno if I can make it... It's great that you like us but, guys... give us a break!"

Poison Idea *afraid* of us? Splendid! Jerry is still having nightmares after the band's ULU gig two years ago when the group were verbally beaten into submission by an ecstatic, moshing crowd demanding encore after encore after encore. We would not go away. Jerry, Pig Champion, Thee Slayer Hippy, Mondo and Myrtle Tickner staggered back on stage again and again, tortured by the unrelenting chants. Ha ha! Roll on April Fool's Day! 'Should we look forward to any unique stage props at the Marquee?' I ask, referring to Jerry's penchant for grand entrances (particularly portable toilets). Somehow or other, we get onto the subject of Tschaikovsky's 'Nutcracker Suite':

"Yeah, we could do a cover of that to open the set, and I could wear a tutu, do a little pirouette... Hmm. Maybe. There are a few ideas knocking about, who knows? Wait and see. You gotta bear in mind we're playing on April Fool's Day..."

Naturally. The theme for Poison Idea's stage-set could also be based on the new album sleeve. The 'We Must Burn' cover features the band swathed in flames. Hmm. Familiar...

"The idea for the title came from a song by The Germs called 'We Must Bleed' (The Germs were a highly-influential late-Seventies Punk outfit who also had a song called 'American Leather', which Poison Idea pinched for the name of their label.) We just adapted it a little! The sleeve idea came from Lynyrd Skynyrd's 'Street Survivors' album, which was released just after that famous plane crash and, uncannily, featured the band surrounded by flames. We decided to do an updated version of that! Of course, we haven't been in any plane crashes."

God forbid. The album itself is heavier than the combined weight of the band. Heavier than fuck and much more of a grunting Metal onslaught than last year's snarling Punk debate, 'Blank Blackout Vacant' (which preceded the stonking covers album, 'Pajama Party'). 'We Must Burn' is a natural continuation of the last in terms of being a narration of Jerry's life.

"As usual, I'm writing about what I know best. When we put out our first album ('Kings Of Punk'), I was writing about things like teenage angst, puberty, depression, hating the police; stuff like that. Stuff I had personal experience of. Then came the alcohol and the drug abuse. I got to know about all that, so I wrote about it. Then I grew up, got to know about women and girls, relationships and *sex*, and so all that crept into our songs. Now I'm writing about confusion, desperation, depression and being an emotional cripple! I could write lyrics like 'Oh yeah baby get down on your knees', but I wouldn't mean it, 'coz that's not the way I am. It's more likely that I'd write something like 'Here I am baby, I'm down on my knees', ha ha!"

'Hard & Cheap' (a tribute to Hanoi Rocks), 'When I Say Stop', 'Hung Like A Saviour', all these tracks from 'We Must Burn' have connotations that you can work out for yourselves!

The album was, as usual, an almost spontaneous splurge of creativity, un-polished and un-hindered by such minor technicalities as perfect production and over-zealous mixes. As usual, the band just stumbled out of bed one day, rolled into the studio, cranked everything up to eleven and made an album. Just like that. Lack of organisation is Poison Idea's forte... their most endearing quality.

"It took us a day to do the bass, drums and basic guitar tracks, one day to do the over-dubbed guitar bits and one day for the vocals. I hate bands who take fucking months to record an album. Take Guns N'Roses for example. Eleven months for pre-production [a technical term for rehearsals!], eleven months to record and then they take another year to re-record and

"It took us a day to do the bass, drums and basic guitar tracks, one day to do the over-dubbed guitar bits and one day for the vocals. I hate bands who take fucking months to record an album."

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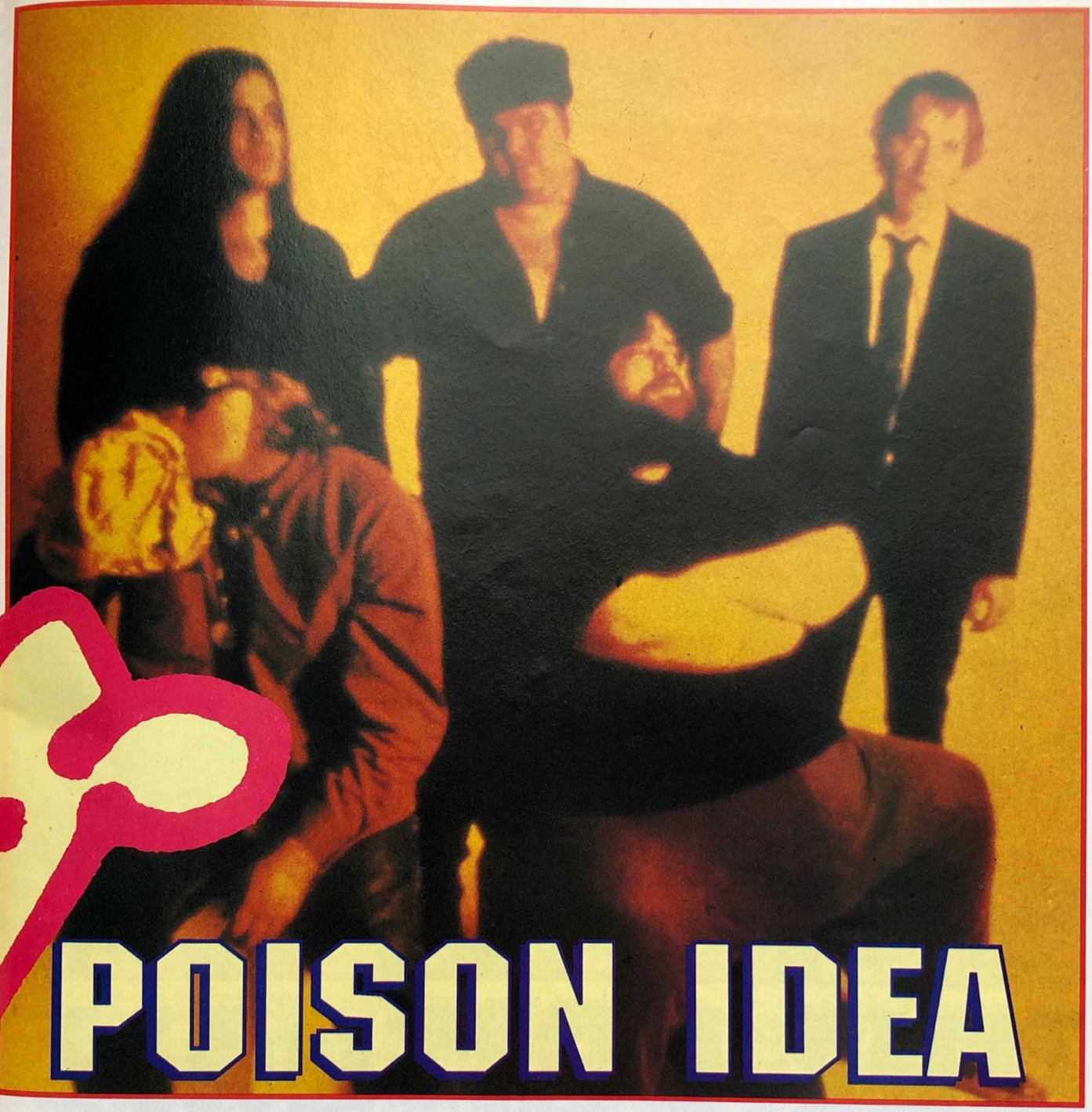

POISON IDEA

re-mix anything that didn't quite have enough woof for their liking. Fucking ridiculous! How the fuck do they expect to reproduce all that technical shit live? We may be studio slobs, but at least you're getting the real thing with us... something we can pretty much reproduce on stage."

Well, Jerry sounds like he's back on top form again. As vitriolic and full of sardonic humour as ever. But what do the great slurping noises emanating from his end of the phone mean? That he's still drinking despite his diabetic condition? Isn't that dangerous? Or is his body so used to copious alcoholic intake that actually there's no danger at all? And how about that leg?

"Yeah, I'm still drinking a little, 'though I'm just drinking herbal tea right now. But,

"Now I'm writing about confusion, desperation, depression and being an emotional cripple!"

honestly, too much of anything's bad for you, too much health food even.

"I was diagnosed as diabetic, started using insulin and stopped drinking but a while ago, my blood/sugar level dropped like a stone. I started drinking again and now I'm fine! Sure, I gotta monitor my alcoholic intake, but I ain't stopping for good!

"The leg's OK now, 'though it's held together with loads of pins and bits of metal, and I can't do the marathon anymore! I tested it out last year at this Lollapalooza-type festival in Australia. I was on stage and, at one point, I looked to the side of the stage and Nick Cave was standing there. He has *such* a bad attitude, a real Rock Star problem. He was staring at me, really checking me out to see if I'd fuck up. So I went for it to show him what I was made of. I kept slamming down on my knees, giving my leg the ultimate test, and it held up. It feels really good to be on the mend."

Excellent. Well, looking forward to meeting you when you come over Jerry. By the way, do you realise we're related? We have the same surname anyway.

"Yeah, I heard that. How about getting into a little incest when we come over?"

Er... well, maybe not *that* closely related... ■

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BUTT SERIOUSLY!

THE BUTTHOLE SURFERS are to Corporate Rock what Poison Idea are to anorexia, as proven with their latest noise extravaganza, 'Independent Worm Saloon'. ANDY BRADSHAW tackles irreverent vocalist GIBBY HAYNES and guitarist PAUL LEARY over a plate of fish and chips.

The surreal and The Butthole Surfers come hand in hand. It seems entirely fitting, therefore, that our interview should take place in a small eating establishment in London's West End, which happens to serve a fine plate of fish and chips.

Paul Leary and Gibby Haynes are jet-lagged in the extreme, having flown in from Austin, Texas the night before. I don't know how much this affects their capacity for talking, because they make absolutely no attempt at conversation at all... unless prompted heavily. Gibby appears to be in a world of his own. A state, I am reliably informed, which is par for the course. Paul is the more talkative of the pair and elects to comment most on the state of affairs which have led to their superb new album, 'Independent Worm Saloon' coming into the world.

When it's put to him that they have managed to come up with an album which is as broad in appeal as it is radical, he says "we wanted to make an album which covered the whole range of human emotion."

Having said this, he settles back into silence and prods at a few peas which are riding shotgun for the piece of cod to one side of his plate. Gibby just eats.

Okay, let's try a different tack.

Led Zeppelin's John Paul Jones produced the new album, how did that come about?

"Someone sent him a tape, he liked it, so he produced the album for us."

It seems an unlikely pairing, The Butthole Surfers and a member of Led Zeppelin.

"I'll tell you why he did it, man," says Gibby suddenly.

"M.O.N.E.Y."

That strikes me as odd. A band like The Buttholes working with someone they thought was only in it for the money? Surely they would have preferred to work with someone who was doing it for more heartfelt reasons than that. Like, perchance, actually giving a toss? Or is that an outdated concept?

"Money isn't an outdated concept," counters Gibby. "At the end of the day, as long as there's a cheque, that's what counts."

Despite the coldness of this answer, you get the feeling that this is a front. In their heart of hearts I suspect that Gibby and Paul were actually very pleased that John Paul Jones produced their record and did a damn fine job of it along the way. Remember, this is the band that doesn't give a fuck. This is the band that pays no heed to convention. This is, in reality, a band that wouldn't work with anyone they didn't want to. Still, nonchalance *is* the sincerest form of flattery in the music industry.

'Independent Worm Saloon', aside from its ingenious title, is overflowing with great moments. The Dead Kennedys-inspired 'Chewin' George Lucas' Chocolate' and the opener 'Who Was In My Room Last Night?',

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to name but two. The latter reflects Gibby's brief involvement with Ministry, when he sang the vocal for 'Jesus Built My Hotrod'. So, Gibby, what was it like working with Ministry? He stares at me intently, frowns and says by way of explanation: "I have no idea how to answer that question."
The subject hits a dead-end so hard it induces concussion.
Another interesting aspect of the album is its extensive exploration of bodily functions. Vomiting is favoured, for example on 'Clean It Up'. Paul grins when the topic is brought up (no pun intended).
"Yeah. John Paul was cool about that. The vomiting isn't real, it was staged. We used a technique we developed ourselves to create the realism. It involved standing next to a toilet, making loud heaving noise and emptying large tins of kidney beans down it. We think it achieved the desired result."
Quite apart from the anti-peristalsic 'Clean It Up', there is a remarkably accurate pissing effect at the end of 'Tongue'. Was that real and, if not, how was it recorded?
"Well, what you do is get a young lady to piss on a carpet and hold a microphone just close enough to avoid the fall-out. So that's exactly what we did."
There are people who would pay a lot of money to do a job like that.
"Yeah, there are. Maybe it'd be a good way of financing a record!"
It is at this point that, what had hitherto seemed like a very difficult interview, began to loosen up a little. I put it to Paul that it sounds as though they had a lot of fun recording the album.
"Yeah we did. We did things like chair racing around the studio, where the basic rules were that you had to keep your butt on the chair. Our sound engineer was the best at that. I managed to wipe-out several times, ending up with grazes on my elbows and loads of bruises. We also had this ping-pong table, so we'd play this bizarre game where you would have 'no rules', where you could hit the ball anywhere in the room, without having to go near the table at all. What made it more challenging was that, at any time, either you or your opponent could shout 'old rules!', so that was kind of fun."
So you don't hold with this idea that being in the studio is a pain in the bum, like some bands do?
"No. Bands that think like that should stop complaining and get out of the business altogether."
Do you think that the current interest in Alternative bands like the Soundgardens and Nirvanas of this world have paved the way for the mass acceptance of The Buttholes?
"No," says Gibby. "I think it's the other way around. Do you know what really pisses me off about that whole Grunge thing? It's all these people suddenly going around wearing lumberjack jackets. I've been wearing one for years. Now, suddenly, it looks as though I'm following a trend." He looks down at the cherished jacket he's wearing by way of reference.
"Do you know what I'm going to do now as a fashion statement?" asks Paul. "I'm going to go out and buy a two thousand dollar Italian suit and a seriously-expensive silk shirt and wear those."
"Yeah," agrees Gibby, "Let's see those Grunge motherfuckers wear that shit!"
Going back to the new album, how do you feel it compares with your last album 'Piouhgd' from 1991?
"I really hated our last record," asserts Paul with a shake of his head. "I was not proud of it... it didn't sound good. But The Butthole Surfers are entitled to make a crummy record as much as the next band. We were on Rough Trade, which we were tricked into. We had to do the album or we would have had our asses sued off. It just sucked."
Didn't you realise that you were making a dodo of a record at the time?
"I guess I did realise it was sucking, but then Rough Trade sucked, so... for this record we went to it putting the past behind us with a much more positive attitude. We didn't tour for a year. We just concentrated on getting this right. I'm pleased with this record. Even if it doesn't sell one single copy, I'll still be really proud of it."
Which is about as strong an artistic statement as you can make.
The Butthole Surfers are a unique combination of personalities. Not, as you may have gathered, the most easy in the world, but, once they have defrosted, as much musicians with desire to be appreciated as any other artists. 'Independent Worm Saloon' is already one of my albums of the year. ■

PIC: DENIS O'REGAN

"I really hated our last record. I was not proud of it... it didn't sound good. But The Butthole Surfers are entitled to make a crummy record as much as the next band."
- Paul Leary

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FINAL WORD

"Parents say they have a hard job bringing up kids, and it's true, it *is* difficult. You have to be real careful what you say to kids. You have to think before giving them advice, before sharing your beliefs because, if you contradict yourself, you're only going to confuse them."

"It's even harder being a kid... being on the receiving end of adults' opinions, 'coz you have every right to assume that what an adult tells you is the truth. If you then find out that it *isn't*, that's when you start going off the rails. "Sometimes rebellion is just a natural thing that most kids go through, but I think most of the time it's something spurred on by outside influences. Every youth wants to be different from their parents, but I can't help thinking that if you had a group of adults who knew what love was, and who were smart and were teaching their children values that they themselves acted upon, you know, *tangible* things, maybe there wouldn't be so many problems.

"So when you're a kid and you get all this hypocrisy thrown at you by the government, by your parents, by your teachers, you don't know what to believe, how *can* you know what to believe when all you're hearing is contradictions? So what do you do? You go out and get angry at someone. You let out all the frustrations and confusion. Sometimes, you'll just go out and get high. But sometimes, you'll do something worse. Like that terrible story a while ago about that little kid over here, in England, who was murdered by two ten year-old boys. Have you noticed that there's been no information about those two boys? Such a fucking waste to find killers, throw them in jail and let them rot there. Either rehabilitate them or kill them. Well maybe not kill them, that's a little extreme. But if you just throw them in jail without rehabilitating them, they'll just come out and repeat the crime.

What I'm saying is, find out what's going on in these kids' minds, find out which school they went to. Because, believe me, there may be other kids at the same school who are about to commit a crime too. There has to be something wrong with the way they're educated.

"When teachers are teaching their ABCs and arithmetic to kids, maybe *they* should be taught psychology, so that they can see when a kid comes in with a wound on his face or his arm, that there's something wrong and they can get *involved*, relate to the kids, spot a problem early on, send the kid to the school's so-called guidance officer, get *him* to do his job too. That's what he's there for. All they do is say 'oh no, we can only get involved at school, we can't pry into what's going on at home'. That's exactly what they *should* be doing. Getting involved, taking risks.

"Until these matters are addressed, the world's not going to change. It's going to continue to go *bizarre*... more comic book every day. Whoever heard... whoever fucking *heard* of two ten- year-old boys murdering a two year-old?"

STEVEN TYLER ON YOUNG OFFENDERS

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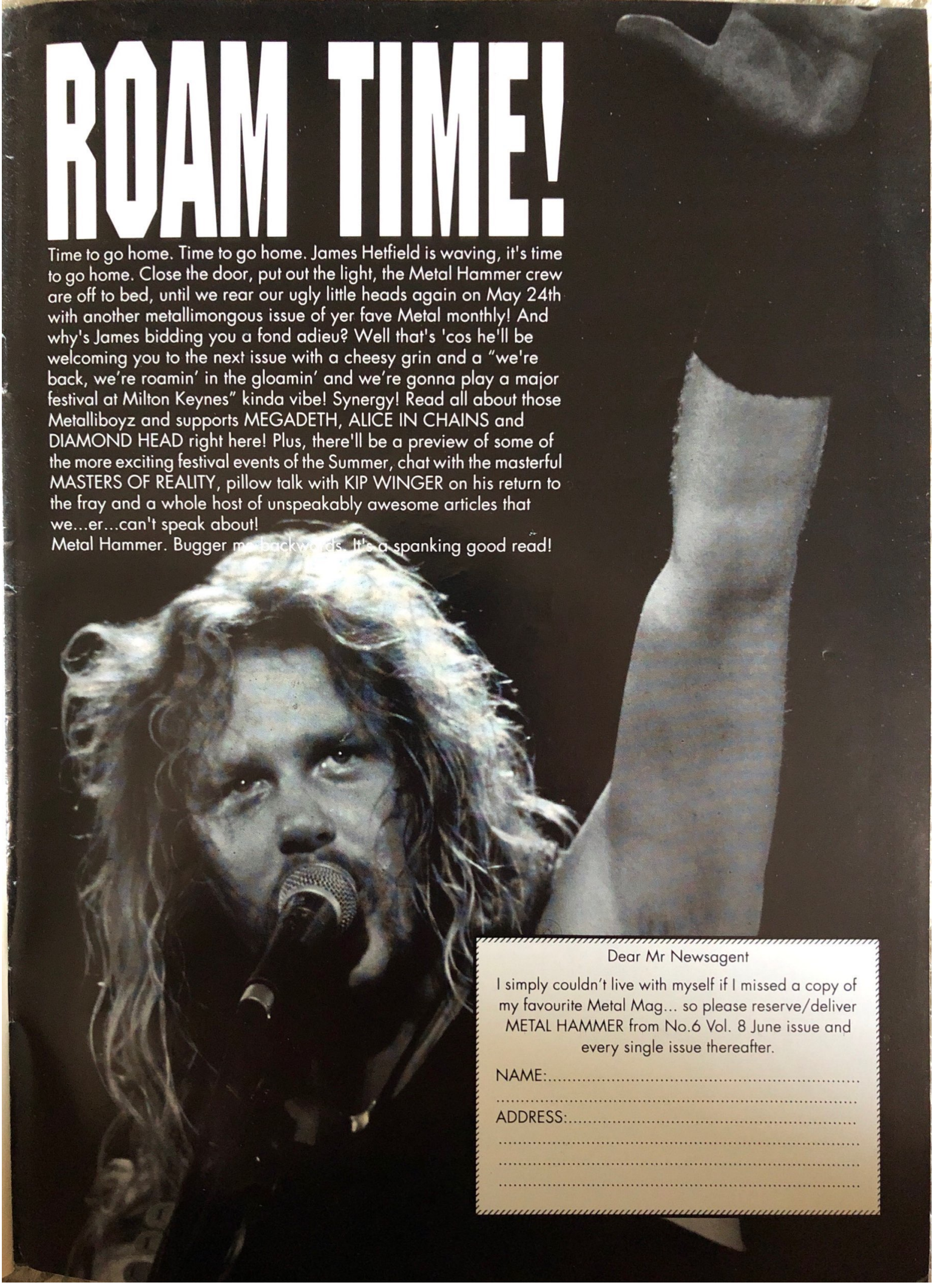
ROAM TIME!

Time to go home. Time to go home. James Hetfield is waving, it's time to go home. Close the door, put out the light, the Metal Hammer crew are off to bed, until we rear our ugly little heads again on May 24th with another metallimongous issue of yer fave Metal monthly! And why's James bidding you a fond adieu? Well that's 'cos he'll be welcoming you to the next issue with a cheesy grin and a "we're back, we're roamin' in the gloamin' and we're gonna play a major festival at Milton Keynes" kinda vibe! Synergy! Read all about those Metalliboyz and supports MEGADETH, ALICE IN CHAINS and DIAMOND HEAD right here! Plus, there'll be a preview of some of the more exciting festival events of the Summer, chat with the masterful MASTERS OF REALITY, pillow talk with KIP WINGER on his return to the fray and a whole host of unspeakably awesome articles that we...er...can't speak about!
Metal Hammer. Bugger me backwards. It's a spanking good read!



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